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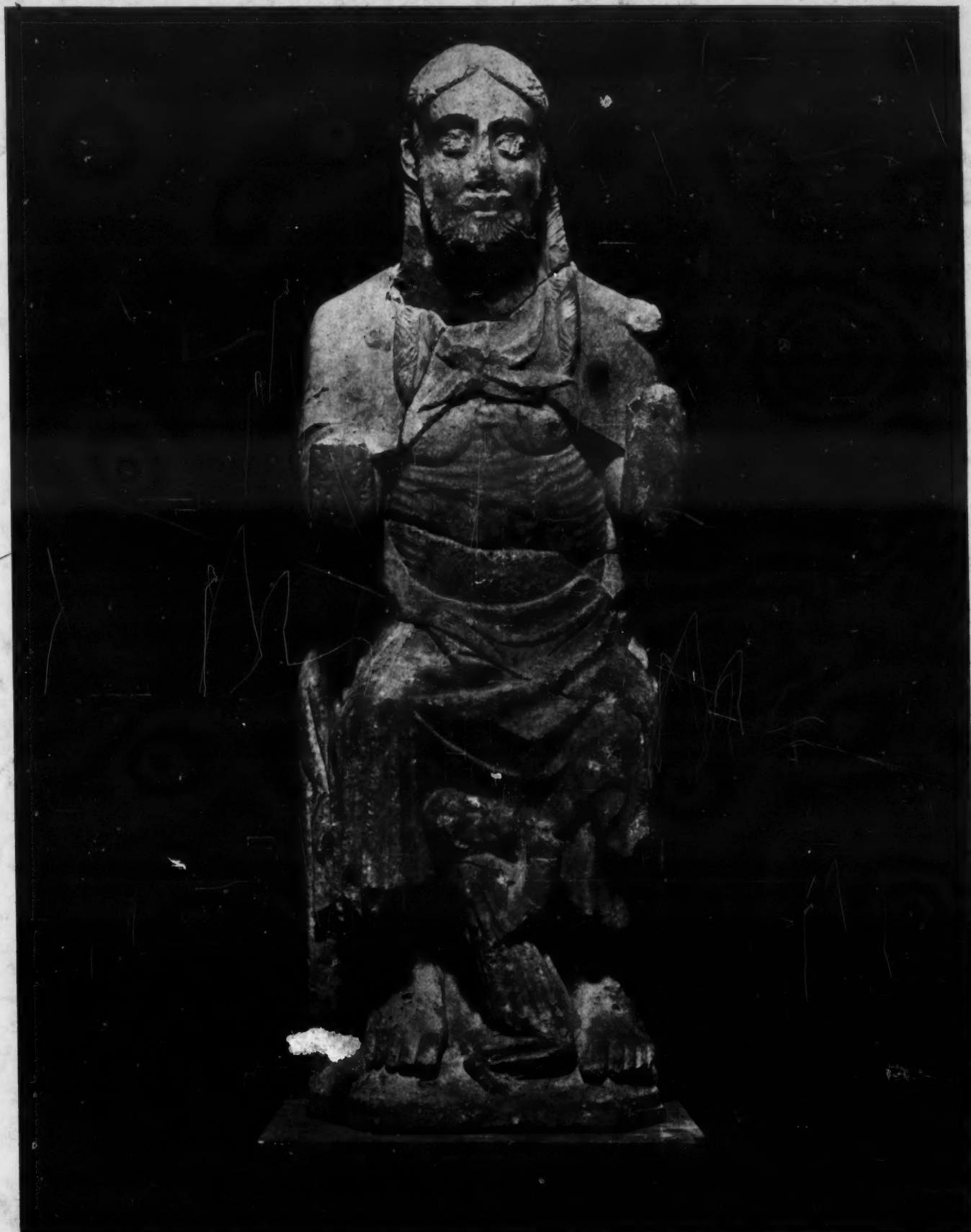
ART AND MUSIC

The ART NEWS

L. XXIX

NEW YORK, APRIL 4, 1931

NO. 27—WEEKLY



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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 4, 1931

Samuel McIntire Room in April Auction Sale

Dispersal at the American-Anderson Galleries Also Offers Separate Mantels and Fine Group of Furniture.

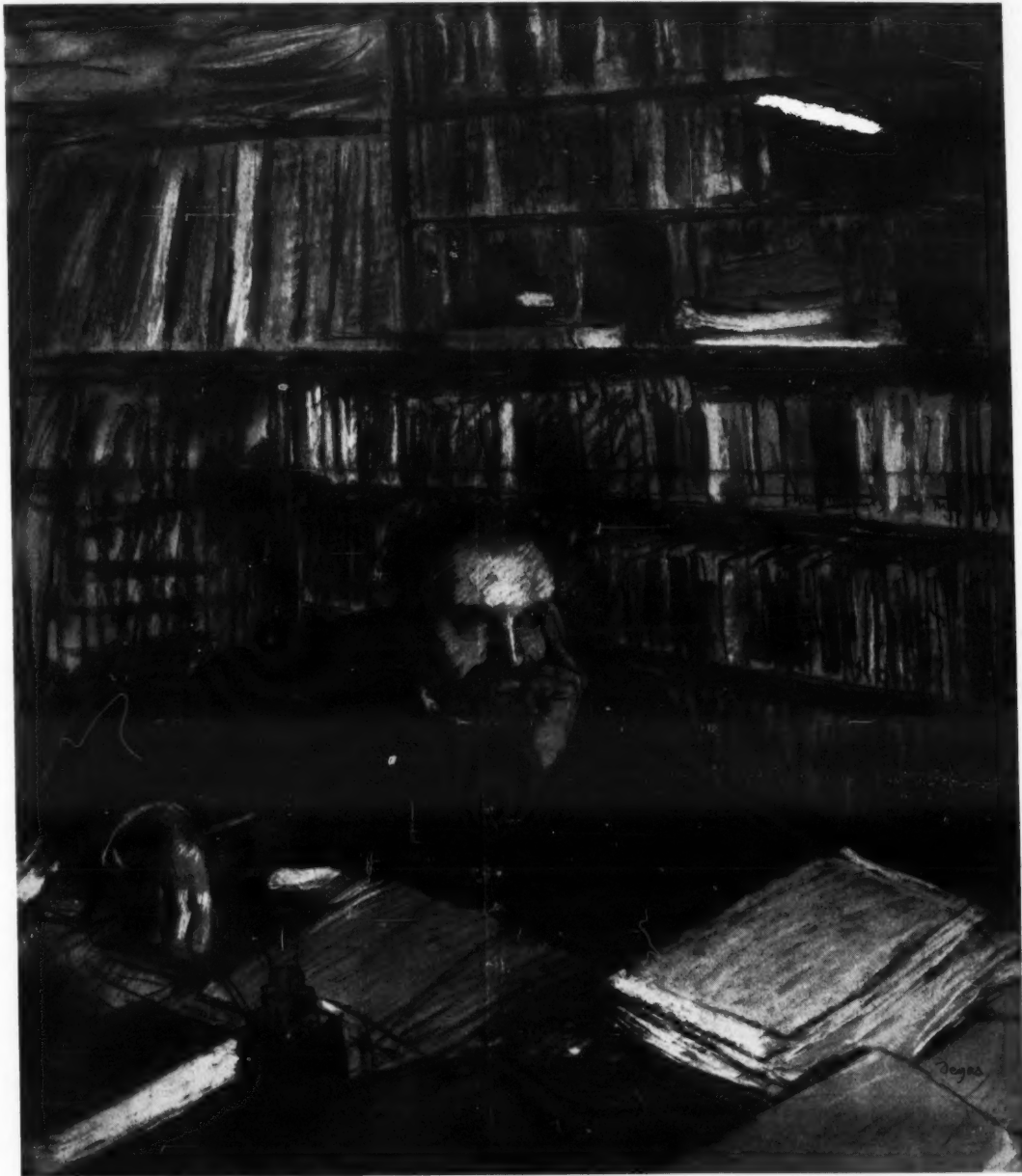
As everyone interested in early American furniture well knows, the work of Samuel McIntire, the famous cabinet-maker and architect of Salem, Mass., has shown a swift upward trend in recent years. Born in 1757 of a family of woodcarvers, joiners and housewrights, whose skill had been handed down from generation to generation, McIntire at the age of twenty-five is said to have dominated the style of the new buildings going up in his native town. In fact, so unerring was his taste and so exquisite in workmanship whatever he created, he is ranked today as one of the outstanding furniture-makers this country has produced.

It is, consequently, an event of exceptional importance when the woodwork of a complete room by this master, as well as two separate mantels and a fine group of original pieces of furniture, are offered at auction, as will happen at the American-Anderson Galleries by order of Mr. Benjamin Flayderman of Boston on the afternoons of April 17 and 18, exhibition to begin on Saturday, April 11.

The McIntire room, which is of pine and consists of wainscoting, windows, doors, mantel and overmantel, all beautifully balanced and related and still showing the original gray paint, comes from the Putnam-Hanson house at 94 Boston Street, Salem. The mantel in this case is unusually elegant with its beautiful cornice, dentiled molding and charmingly carved frieze, the basket of fruit and flowers having a gracefully festooned drapery at either side. The overall of the mantel measures six feet six; the opening four feet five inches; and the height is four feet seven inches. As for the carefully proportioned window embrasures, these come down to meet the panels of wood, the tops of which are on a line with the high wainscoting of the room, and counting the casing, are four feet five inches in width. The width of the room itself is sixteen feet, including the mantel and two doors, and the height is eight feet two inches.

It is interesting that one of the separate mantels in the sale is from the very room at 31 Sumner Street, Salem, in which McIntire died in 1811 and was removed only a few weeks ago, although Mr. Flayderman purchased it over a year ago from Mrs. Benson, the daughter-in-law of Frank W. Benson, the well known etcher. With its typical basket of fruit and pendant swag of leaves, it is illustrated on page 10, *The Woodcarver of Salem, Samuel McIntire, His Life and Work*, by Frank Cousins and Phil M. Riley. The authors of this interesting volume describe many other details of the quaint three-story, gable-roof house in which McIntire made his home for so many years before his

(Continued on page 8)



"M. DURANTY"

Lent by Adolph Lewisohn to the exhibition of "Pictures of People" for the benefit of Hope Farm at the Knoedler Galleries.

By DEGAS

WENDLAND ART IN BERLIN SALE

BERLIN.—A noteworthy collection of paintings, sculptures, objects of art and furniture, the property of Dr. Hans Wendland, will be sold at Ball & Graupe's from April 24 to 28.

The paintings, which are among the strongest assets of the collection, include works by Italian artists of the XVth, XVIIth and XVIIIth centuries, German and Netherlandish paintings from the XVth to the XVIIth century, and French and Spanish art from the XVIIth to the XIXth century.

One of the earliest items is a fragment of a fresco by Ambrogio Lorenzetti forcefully delineating the head of an angel, other parts of which fresco are to be found in the National Gallery in London. A small Tuscan panel of a Madonna on *fond d'or* is another early piece dating from about 1300. A splendid piece of portraiture is the likeness of Eleanora of Toledo by Bronzino. Sebastiano Ricci's "Adoration of the Magi" contains the luminosity and richness of Venetian painting, which also in two views by Guardi is coupled with a certain brilliant elusiveness.

The German paintings include a charming early XVth century work by an unidentified master, a Madonna in a green dress before a golden background. "St. Christopher" by the Master of Frankfurt, mentioned in Dr. Friedländer's *Alt-niederländische Malerei* reflects the intense truthfulness of this artist. The hand of an

(Continued on page 6)

Two Titian Self Portraits Found In English Homes

LONDON.—Two self-portraits attributed to Titian have been discovered in London, according to an announcement made on March 31 by Frank T. Sabin, London art collector, reports a special correspondent of the *Evening Post*. One was found in the collection of the Earl of Ashburnham, the other in that of the Earl of Darnley. They had been hanging for years in the homes where they were found, and only after the old dirty varnish which obscured them had been removed were they identified as the work of the Venetian master.

According to R. R. Tatlock, an expert on art, they are without question genuine.

"No other artist of that time and school could conceivably have painted anything so full of poise and composition and so subtle in tone and color," he writes in the *Daily Telegraph*.

He dates the Ashburnham portrait about 1550. It shows the aged master with an unfinished sketch in his hand and a statue of Venus by his side. About his neck appears a chain which is identified as the Order of the Golden Spur which he received in 1553. It is believed that Titian painted this portrait as a memorial for his children.

The second picture, which, according to the authority of Dr. George Martin Richter, has been sought for many years, represents Titian with his first teacher, Sebastiano Zuccato.

GOULD ART GOES TO METROPOLITAN

The Metropolitan Museum of Art, Harvard College and the Louis Comfort Tiffany Foundation will receive valuable marble statues, paintings and other works of art under the will of Charles W. Gould, author and retired lawyer, offered on March 30 for probate, reports the *New York Times*.

The testament contained legacies aggregating about \$1,000,000 to thirty-one relatives, friends and employees.

Mr. Gould, who lived at 5 Washington Square North, died on March 18 at his California residence in Santa Barbara at the age of 81. No estimate of the value of his estate has as yet been obtainable.

The museum, of which the testator was an honorary trustee, gets the last of three marbles by St. Gaudens, which were portraits of Mr. Gould's wife, the former Louise Adele Dickerson, who died in 1883. Mr. Gould said in the will, executed on June 12, 1930, that he had written a letter to the museum giving it the three marbles and that two had already been delivered. He confirmed the gift of the third in the document. He also left the museum a marble of three sons of his friends, Mr. and Mrs. Fraser-Campbell, by Herbert Adams, prominent American sculptor.

The Fogg Art Museum at Harvard receives an antique marble, which was part of a Roman sarcophagus.

As a "token of affection and esteem" for his friend, Louis Comfort Tiffany,

(Continued on page 6)

Science Fails in Rembrandt Test, Says Dr. Voss

Noted Berlin Museum Curator
Scoffs at Toch's Repudiation
of Many Works Attributed to
Great Dutch Master.

The sensational statements made recently by Dr. Maximilian Toch, X-ray specialist and chemist, concerning the authenticity of works by Rembrandt in the Metropolitan Museum, have received scathing repudiation from the well known authority, Professor Herman Voss, curator of paintings in the State Museums of Berlin. Dr. Toch, it will be remembered, based his statements upon the assumption that the "diagonal and up and down, semi-long stroke" made with flat brushes, which he found in a number of pedigreed works by Rembrandt, constituted an unfailing criterion. Not only did Dr. Toch attack all save one of the Rembrandts in the Metropolitan Museum, but he even expressed the belief that the number of genuine paintings by the great Dutch master was between thirty and thirty-seven.

Dr. Voss' point of view, as set forth in an interesting interview in *The New York Times*, is sharply opposed to that of Dr. Toch. This well known German authority, who was in New York for a few days last week, made the following commentary:

"I would like to ask Dr. Toch whether he means to oppose the opinion of the entire artistic world with regard to the authenticity of works believed today to have been painted by Rembrandt," said Dr. Voss. "In addition to the authorities who have devoted their lives to the study of these technical matters, there are thousands of students who have come to independent conclusions in agreement with those of the recognized experts regarding the authenticity of those paintings we believe to have been painted by Rembrandt."

"Thus the art world accepts hundreds of existing paintings as the genuine work of Rembrandt. Before I should be willing to take seriously the charges of Dr. Toch, I should like to hear the consensus of the chemical world. Then we should have a better basis on which to fight out the matter. Dr. Toch is not the first to express the view he holds. I cannot take it seriously."

Explaining that he was in agreement with those who consider the esthetic as the means of judging the authorship of a painting, Dr. Voss asserted that in determining the painter of any picture scientific tests were secondary. "The esthetic test always comes first," he said. "The scientific test is entirely supplementary. It is intuition which tells us first whether a painting is by Rembrandt."

Asked whether he considered all the paintings in the Metropolitan Museum of Art assigned to Rembrandt as really the work of the Dutch master, Dr. Voss replied: "I haven't studied them individually, but I believe them to be almost all genuine. Perhaps there are some which are doubtful, but doubtful for stylistic reasons, not for the reasons cited by Dr. Toch."

"The only definite way to identify Rembrandt's painting is by style. What we see in Rembrandt's works we see in the works of Shakespeare, for instance

(Continued on page 4)

ST. LOUIS MUSEUM GETS GOTHIC HEAD

ST. LOUIS.—For those who, with the immortal Plato, delight in pure speculation, I know of no more promising subject than the reconstruction of the long lost romantic history of the fine Gothic head of limestone which has recently been added to the growing collection of Mediaeval art in the City Art Museum of St. Louis. Reputed to have come from a private chapel in a chateau in the neighborhood of Lille, this fragment must once have held an important position in the decorative scheme of its interior, for even in the palmy days of the Burgundian rule, when Lille was the residence of Philip the Good, at which time this more than life sized head was probably executed, there could scarcely have been a great congregation of such imposing figures in one chapel. Yet on what grounds its importance was based remains an inscrutable secret. Broken off at the base of the neck, there is no hint of costume or attributes which might help in its identification, while the features further mystify one by their conflicting suggestion of naturalism on the one hand, as if the intention might have been to make it a portrait, and of abstract idealization on the other, as if it were created in the image of some divine being.

The perky little nose, pointing mouth and abnormally elongated eyelids, all with a strange tendency to droop slightly on the left side of the face, lend a very definite air of individuality to the head, as if in close imitation of nature, while the hair which falls rhythmically from a central part in heavily massed curls is treated not realistically, but with studied abstraction into a delightfully ordered linear harmony. This last characteristic, together with the extreme breadth of the forehead, the small chin, and the apparent lack of feeling for the bony structure of the face, which was the result of a kind of traditional formula for youthful female and angel types in the North, makes me feel inclined to believe that the head was intended to be that of a saint or an angel in which one may detect a slight and inevitable infiltration from the tumultuous storm of realism which dominated northern France in the XVth century, rather than that it was a portrait, possibly of an amazingly youthful donor, in the manner of the more tempered realism of the "detente."

The head is in almost perfect condition and still retains much of its original polychromy which has, however, worn away and faded into a subtle, warm tone which has perhaps a more delicate beauty today than it may once have had. The light brown of the hair appears to have been overlaid with gold, a fact in accordance with the taste for profuse use of the precious metal even where it did not actually appear in nature. Although the head has been carved out of a completely detached piece of stone, it evidently was originally set closely against a wall, very likely that of a niche, for the back of the head is left roughly blocked out with no indication of surface details, and has what appear to be two oblong dowel grooves into which supporting rods may have fitted.

Whatever significance it may have had in the past, one may feel sure that this head is now destined to give pleasure to many observers who may pause to look at and to feel its naive charm.—M. W.



BUST OF VOLTAIRE

By PIGALLE

An interesting portrait sculpture, recently acquired by the City Art Museum of St. Louis.

SCIENCE FAILS IN REMBRANDT TEST

(Continued from page 3)

—the expression of a great mentality.

"It is fallacious to argue that Rembrandt's works can be identified by scientific analysis of brush strokes. His technique differed from year to year. Just as the handwriting of an individual changes as that individual grows from youth to old age, so Rembrandt's technique changed. Our handwriting may even differ from day to day as we feel depressed or happy. Rembrandt's technique differed not only from year to year but differed in the same year. In the case of a great emotional artist like Rembrandt, technique may almost be said to differ from day to day.

"It is typical of the genius that he should change—from inward compulsion, that is, not from the external influence which causes men of no originality to copy the style of others. One who knows Rembrandt's life from year to year sees unity in these changes of technique. They are the logical changes due to growth. Which of the variations of Rembrandt's technique can you accept as the one and only genuine?"

DALLAS ACQUIRES AN OLD MASTER

DALLAS.—The Highland Park Society of Arts in Dallas, Texas, which though but a few years old is housed in three handsome galleries in the Town Hall with two trained attendants, a librarian and a secretary, has recently acquired its first old master, "The Duke of Leeds," by Michael Dahl, which came from the Newhouse Galleries, Inc., of New York, and an illustration of which is herewith reproduced.

The Highland Park Association of Arts had an interesting beginning. It is purely indigenous in its outgrowth and typical as an expression of community spirit to be found here and there throughout the country. It was Mrs. H. A. Bailey who originally had the idea that Highland Park should have an exhibition gallery. The first money was raised at a series of bridge parties, and the cooperation of the Mayor having been enlisted, a room was set aside in the Town Hall for the showing of pictures and other works of art. Today, the association lists more than 400 members, comprising the leading citizens of the place. Exhibitions are held monthly, musicales are given in the auditorium with its seating capacity of 750, and already, in addition to the recently acquired Dahl, several important paintings by American artists have been purchased.

Rembrandt Still a Bankrupt, Amsterdam Court Declares

The Amsterdam Court has rejected the petition of a student of Utrecht for the rehabilitation of Rembrandt, who died an undischarged bankrupt, reports a correspondent of the *London Times* from the Hague. The student in question claims to be a descendant of the brother of Saskia van Uylenburg, Rembrandt's first wife.

The Amsterdam *Handelsblad*, commenting on the decision, says that, as

the request was seriously made, it is disappointing that it should have been rejected on purely formal grounds. The Court, it adds, has not even taken the opportunity of replying in a similar manner to the applicant, who pointed out the contrast between the status of the still bankrupt Rembrandt and the prices now paid for his works.

The name of the applicant has not been published. As there is no Court of Cassation in Holland, Rembrandt remains an undischarged bankrupt.



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Most of the earlier pieces were, however, unfortunately, melted down during times of war, principally during the "Wars of the Roses" and it is recorded that most of the Scotch Plate was transferred into money to defray the cost of their war with England. Then again in the reign of Charles most of the English Gold Plate was melted down during our Civil Wars.

This Cup has been in the hands of two famous collectors, having originally been sold in the "Duchess of Montrose" Sale and later in the famous "Myles B. Kennedy" Sale, who had acquired it from the "Montrose" Sale.

The total height of this Cup is 4 1/4 inches, diameter over Handles 6 3/4 inches, whilst the weight is 12 ozs. 18 dwts.

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Many Guggenheim Art Prizes for Work in Mexico

Announcement was made on March 30 by Henry Allen Moe, Secretary of the John Simon Guggenheim Memorial Foundation, that seventy-seven scholars, novelists, poets, sculptors, painters and other creative workers have been awarded fellowships amounting to \$175,000. The fellowships granted will be used to carry on research and creative work on three continents. Thirteen fellows from the United States will go to various parts of Latin America; while ten from Latin America will come to the United States.

The fellowships announced this year bring the total number of persons assisted since the establishment of the foundation by former United States Senator and Mrs. Simon Guggenheim six years ago, to 372. The foundation is a memorial to a son of the founders, and its purpose is to improve the quality of education and the practice of the arts and professions in the United States, to foster research and to provide for the cause of international understanding. The fellowships are tenable under the freest possible conditions for research in any field of knowledge and for creative work in any of the fine arts. They are open to men and women whether married or unmarried, of every race and creed on equal terms and the amount granted to each fellow is usually \$2500 a year.

The list of fellows now announced contains the names of seven American painters, three sculptors and one architect, on the nomination of a jury which consisted of James E. Fraser, sculptor, and Howard Giles and Rockwell Kent, painters. The painters receiving fellowships are as follows:

Marsden Hartley, who will make a series of studies in Mexico. Mr. Hartley's paintings are hung in many important public and private collections. Alexander Brook of New York. Mr. Brook received second prize at the Carnegie International Exhibition in Pittsburgh in 1930 and in 1929 was awarded the Logan Purchase Prize and Medal at the Art Institute of Chicago. Harry Gottlieb of Woodstock, New York. Mr. Gottlieb has exhibited at the Carnegie International Exhibition in Pittsburgh, at the Pennsylvania Academy in Philadelphia and the Art Institute of Chicago.

Joseph Pollet of New York City. Mr. Pollet has exhibited at the Pennsyl-



FINELY WROUGHT CANDLESTICK PERSIA, XIVTH CENTURY

Loaned by Demotte, Inc., to the exhibition of Persian art now current at the Brooklyn Museum.

vania Academy, the Art Institute of Chicago, the Carnegie International Exhibition, the Venice International Exhibition and other places. His paintings are in the collection of the Phillips Memorial Gallery of Washington, the Carnegie Institute and in the private collection of Mrs. John D. Rockefeller, Jr.

Miss Ione Robinson, of Los Angeles, California. Miss Robinson has been a pupil of Diego Rivera, the Mexican mural painter, with whom she will do further work during the tenure of her Fellowship.

Miss Doris Rosenthal of Silvermine, Connecticut. Miss Rosenthal will also work in Mexico.

Emil James Blstram of New York City. Mr. Blstram has exhibited at the Venice International Exhibition and elsewhere.

The sculptors who will all work abroad are:

Harold Cash of Chattanooga, Ten-

nessee. This is Mr. Cash's second grant from the foundation. He is now in the Belgian Congo making sculptural studies of the African negro.

Oronzio Maldarelli of New York City. Mr. Maldarelli has exhibited at the Architectural League in New York, the Art Institute of Chicago, at the exhibition of American Sculpture in San Francisco and at the Brooklyn Museum.

Reuben Nakian of New York City. Mr. Nakian was a pupil of Paulanship and Gaston Lachaise. He has exhibited at the Brooklyn Museum, the Museum of Modern Art in New York, the Art Institute of Chicago, the Detroit Art Museum and the Cleveland Museum of Art.

And, finally, Alexander R. Stavenitz of St. Louis, Missouri, will engage in creative work in etching abroad. Mr. Stavenitz has exhibited at the Brooklyn Museum, the Art Institute of Chicago and the Print Club of Philadelphia.



A part gilt Tankard and cover, with 8 panels engraved with coats of arms, by Veit Koch, Breslau, circa 1580. Height 4 1/4 inches.

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WENDLAND ART IN BERLIN SALE

(Continued from page 3)

excellent painter is shown in a portrait which is now given to H. B. Grien but formerly to Hans von Kulmbach. It very skillfully depicts an authoritative looking, middle-aged man in a black cap and mantle. To the Master of Saint Sang, Dr. Friedländer attributes a "Lucretia," a rather coquettish rendition of a young and beautiful woman. From the Porger collection in Paris comes the portrait of a lady with her small son by Cornelis de Vos, undoubtedly a work of considerable interest. J. Jordaens' "Suzanna and the Elders," full of the lively and robust spirit of the time it was painted, is rich in detail and brilliant in color.

In this collection there is, further, a characteristic picture by Le Nain, a group of children playing with a cat. By Chardin is a still-life of multicolored birds with exquisitely delicate brushwork, and by Goya, the likeness of a young lady in a white dress, the authenticity of which is endorsed in Dr. A. L. Mayer's publication on this artist.

Among the drawings is a series by Tiepolo on worldly and religious themes as the case may be, done with the ease and liveliness that are characteristic of his work. Single sheets by Goya, Delacroix and Degas are also to be found, as well as several items in various graphic media by Renoir.

The collection comprises sculptures in wood, marble and ivory, among which some of the most important specimens are French and Burgundian sculptures of the XIVth to XVth century. There is a characteristic Madonna and Child in ivory of about 1350 of French origin; three large plaster models by Falconet are interesting; and Italian Renaissance and baroque bronzes are included in unusual specimens, a work by Giovanni da Bologna being worthy of special mention. In addition, there are a few bronze figures of French provenance from the XVIIth and XVIIIth centuries.

The great number of fine decorative bronze objects such as clocks, sconces,



"LILYA"

By EUGENE SPEICHER

Loaned by the Cincinnati Museum to the "Pictures of People" exhibition now current at the Knoedler Galleries for the benefit of Hope Farm.

chandeliers and vases cannot be treated in detail, nor can the articles of silver.

Ceramics include specimens of the most diverse makes: Italian majolica, Rakka ware, Delft and Spanish specimens. A large array of Dresden china, comprising decorative and utilitarian objects, is particularly rich in excellent examples.

Among the textiles, the French silks of the XVIIIth century are outstanding for the beauty of their design and coloring. The Italian brocades and velvets are also rich and varied in quality.

As for the carpets and rugs, these come from Anatolia, Asia Minor, Persia and China, with several French carpets made at the Manufacture de la Savonnerie.

It remains to review the furniture which comprises very distinguished

French pieces. One Louis XIV commode adorned with metal marqueterie and variegated inlaid ornaments is in the manner of Boulle. Two corner cupboards in the Regency style come from the Count de Vogue's collection. A large bureau plat in the Louis XV style, is richly adorned with rocaille ormolu mounts. This piece, which is by Jacques Dubois, was formerly in the Duke of Buccleugh's collection. Two bureaux à cylindre are in the Louis XV style, while a large Louis XVI example is richly adorned with ormolu mounts, sabots and a pierced rail on the top. A large group of tables includes many exquisite examples by the French ebenistes. Drawing-room furniture consists of settees, bergères and chairs upholstered with Aubusson tapestry or silk of the period, the Louis XVI style predominating.—F. T. D.

Gould Art Goes To Metropolitan Museum of Art

(Continued from page 3)

widely known American artist and son of the jeweler. Mr. Gould left his entire collection of Tiffany's works, including oil and water colors, favrile glass, enamel work and other works of art, and \$10,000 in cash to the Louis Comfort Tiffany Foundation at Cold Spring Harbor, L. I.

Mr. Tiffany, a member of the National Academy of Design, is noted for his Oriental oils and water colors and for his discoveries of new formulas for decorative designs in glass, known as Tiffany favrile glass. In 1919 he established the Louis Comfort Tiffany Foundation for art students and deeded to it his entire collection of paintings, glass and other art objects, together with a fund of \$1,000,000.

A nephew, Colonel John Winthrop Barnes of Los Angeles, is the principal personal beneficiary, receiving the residuary estate of undetermined value and a life income from a \$500,000 trust fund. Colonel Barnes is authorized to dispose of the principal of the fund in his will, but if he fails to do so, it is to go to the Cooper Union for the advancement of science and art. Mr. Gould was deeply interested in the union's educational problems and was a trustee of Cooper Union for many years until his resignation in 1929.

THE BARGELLO ACQUIRES RELIEF

PARIS—A valuable addition has been made to the collection of early Renaissance Florentine sculpture at the Bargello Museum, in Florence. It states a dispatch to the *New York Herald*, Paris, in the recent acquisition of a marble relief of the Virgin and Child set in characteristic framework. It has been authoritatively ascribed to Michelozzo.

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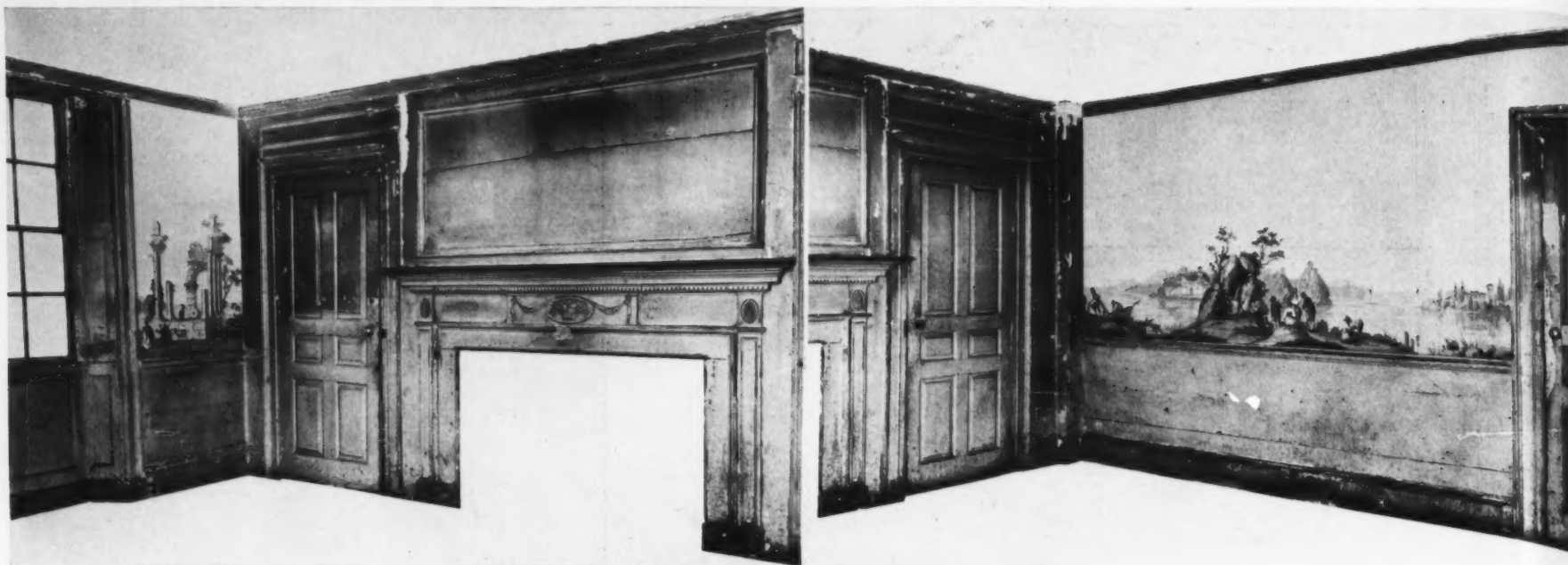
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CHICAGO

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LONDON

15 Old Bond St.



TWO VIEWS OF THE SAMUEL MCINTIRE PANELLED ROOM

Coming from the Hanson House at 94 Boston Street, Salem, Mass., this panelling is included at the Flayderman dispersal at the American-Anderson Galleries on April 17 and 18.

TAPESTRIES IN DROUOT SALE

PARIS.—A March 14 sale at the Hotel Drouot of fine old furniture, mainly of the XVIIIth century, engravings, various objects and tapestries evoked some lively bidding. One of the tapestries brought the highest price of the sale, 41,600fr., which was paid for an XVIIIth century Aubusson piece, ornamented with small figures after Huet. A small Louis XV table in rosewood veneer attained 5,160fr.

McIntire Panelled Room Feature of Notable April Sale

(Continued from page 3)

death—including other mantels, the stairways, the doors and the wood finish generally.

The second odd mantel comes from Peabody, Mass., and carries an affidavit written and signed by the former owner to the effect that it has always belonged to the Samuel L. Ham estate until acquired by Mr.

Flayderman. In this piece the masterly carving from the cornice top to the base has been made with the side view, as well as the front, in mind. The whole is painted white with the four sheaves of wheat in the frieze gilded and the basket of fruit and flowers in the center of the frieze painted in naturalistic colors.

Many of the pieces of furniture are also accompanied by documents stating that they have come down direct in private families since McIntire made them. The group includes swell-front 'bureaus, a dressing bureau, sewing and work tables, a serpentine front butler's secretary, a sofa and dining and side chairs.

LONDON DEALER CHANGES ADDRESS

LONDON.—Mr. William B. Paterson, for thirty years established at 5 Old Bond Street, has now moved to 22 Old Bond Street, where his gallery will be conducted in association with Mr. Max Morris. As before there will be shown old and modern paintings, drawings, original etchings, bronzes and pottery. The new premises afford even better facilities for display than the old ones. L. G. S.

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Exhibitions in New York

MAX BECKMAN

New Art Circle

This Beckman exhibition, coincident with the German show at the Museum of Modern Art, brings one of modern Germany's most individual and powerful painters before the New York public at a most opportune moment. This is very much of a Beckman year, with a large show in Paris where the painter was honored by a purchase by the Luxembourg, and with various celebrations of his talent in his own country. Furthermore it marks a jubilee year for J. B. Neumann, not only as a dealer in the fine arts of twenty-five years' standing—he must have started his art career in his teens for all that I can see—but also as Beckman's chief champion for exactly twenty years. It must indeed be gratifying to a man of such large enthusiasms and generous appreciation as Mr. Neumann to have his favorite painter come into such international stature and acclaim. Even if the current exhibition at the Museum of Modern Art is rather too Teutonic for the average New Yorker, Beckman emerges as a painter of force and imagination, one who is not afraid of carving out his ideas with a generous hand and who follows the dictates of his own artistic conscience. He has been through many periods, as is clearly seen in the work displayed in the present two New York exhibitions.

The group of canvases at the New Art Circle are smaller and less showy than the offerings at the Heckscher Building, but I think they serve to give a clearer, more all-round idea of Beckman. Except for an early and slightly silly Neapolitan group of puppet-like folk lolling in a boat, Beckman appears as a highly serious student of life and art. A group of three canvases hanging in a central position and bearing the most recent date give perhaps the clue to the whole show, for in them one is able to discern a new power, a more simplified outlook and a greater ponderosity. In fact he has acquired a sort of Rouault-like gravity that fits in admirably with the simplified Matisse-like technique that he now possesses, and the result is a very happy combination of qualities.

Although Beckman runs into generous color at times, he is essentially a painter of shadows relieved by rather lurid flashes of light. All about him the blacks cluster, and certain passages in the latest canvases are indeed very stunning. He is less farouche in these Neumann paintings than in certain of the larger works across the Avenue, and in his severe and tense "Self Portrait" the organization seems far more certain, more logically evolved and sustained. I liked the purple interior with its substantial development of forms, a German counterpart of the typical French Matisse interior. "The Bathers," "The Circus" and the prone figure study have the Matisse flair as well. A "Landscape with Factory," of 1922 vintage, is one of the most interesting canvases hung, and shows a lighter touch than is usual in the ordering of detail, more in the mood of the intriguing "Family Picture" at the Modern Museum. "People Under a Bridge" is a strange, almost uncanny composition, and the view of cyclists on a hilly road, labelled No. 37 in the handsome Beckman brochure that Mr. Neumann has just issued as Volume Five of the Art Lover Library, is another revealing Beckman canvas.

Incidentally, this is the seventieth exhibition that Mr. Neumann has staged in New York, and he should be given the keys of the city or whatever else might signify an appreciative attitude toward one who has worked so disinterestedly in the cause of the fine arts in America. Some sort of Congressional medallion d'art, in lieu of that convenient ribbon of good will that the French use so effectively, should be struck for just such contributors to the public weal.

BRENDA PUTNAM
ELIOT O'HARA

Argent Galleries

With the sparkling water colors of Eliot O'Hara, all of uniform size, lining the walls with here and there a portrait bust by Brenda Putnam, the Argent Galleries have a more spacious appearance than usual, what generally is divided into two galleries now being thrown into one. Mr. O'Hara, who received a Guggenheim fellowship in 1928 and remained abroad till six months ago, is a master of the water color medium. He reduces the scene he elects to paint—in Labrador, Maine, Spain or France—to its simplest terms and proceeds to make his direct unerring record. No use of opaque color for this artist, no fumbling and no patching. Calling attention to his sojourn in Soviet Russia is one uncatalogued view of Moscow, the rest of this series being on tour in this country under the auspices of the American Federation of Arts. One also notes "Don Juan of Segovia," which during the past year received honorable mention from the New Haven Paint and Clay Club, and "Noonday Glare," which is loaned by the Brooklyn Museum.

The work of Miss Putnam, supplemented by photographs of her important commissions—and especially the photographs—prove her to be one of the most progressive and serious of our women sculptors. The arresting reclining figure, which is the little work which she calls "Summer" (meaning fecundity) shows the advance she has recently made in monumental solidity. Statuette though it be, it gives the impression of bigness. Likewise modern and knowing is her presentation of the dynamic Bodansky with its upward sweep of the neckline, as if tiptoeing for flight. Carrying out the same expressive principle in design, the solid quiescent head of Theodore Dwight Woolsey rises above a collar treatment suggested by the squareness of the jaw. Here, too, in this exhibition, Miss Putnam essays wood carving with special attention, it goes without saying, to the rhythm of the draperies and mass patterns. Among the photographs, the same concerns are obvious in her "Virgin and

the Unicorn." What she has done with children as subjects for fountains, sundials and birdbaths has a more personal touch and greater integrity than is often found in these hackneyed themes. In the photographs, one also sees the bust of Harriet Beecher Stowe for the Hall of Fame, the soaring symbolic figure for the memorial to Anne Simon in Rock Creek Cemetery, Washington, D. C. and the bas-relief of William Dean Howells for the Academy of Arts and Sciences.

CECIL BEATON
PAUL R. MELTSNER

Delphic Studios

Cecil Beaton, Hollywood's pet photographer from British shores, is back again from the West Coast with fresh camera studies of the elite of the studios, and in many ways these portraits are finer and fresher in composition than his previous work. He relies now on straight effects of light and shade, without touching up his backgrounds, and gains his points through clever angles and combinations of incidentals. All his people look so comfortable and happy in the act of being "taken" and indeed it must be a pleasure to sit to Mr. Beaton. Take Joan Crawford, with her hearty and capacious smile. Nothing could be more delightfully "as is." Or study the way Mr. Beaton has captured Lilyan Tashman and Eddie Lowe sitting in honeyed ease before some sort of modernistic piping. He has struck a new gait in photographic portraiture, and he should be kept busy clicking his cameras as long as he elects to stay in the film capital where the hour without its snap shot is as good as lost. Mr. Beaton is most certainly England's photographic wizard de luxe.

Paul R. Meltsner's work, oils, water colors and drawings, fill the main gallery with a colorful display that argues an eager talent and considerable skill in the various departments of pictorial art. The range of subject matter is considerable and Mr. Meltsner enjoys an obvious ease of brushmanship and a fluent sense of pattern. It is difficult to pick any one work for special consideration, as they all seem to form a well schemed whole.

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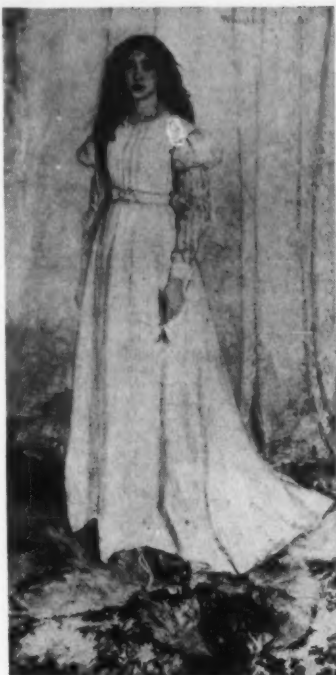
Levy Galleries

Following hard upon the suave and worldly figurations of Ben Ali Haggin at the Levy Galleries comes the ultra-racial and boldly carved out forms of Jean Charlot, of the modern Mexican school of painting. No longer do the beguiling Neon lights of Mr. Levy's handsome new galleries shed their soft effulgence on modishly clad women of society, for now the walls are lined with strangely grotesque females of Mayan stamp, resembling in their bulky way the larger inhabitants of the jungle. Mr. Charlot's use of ancient symbols in his work has led him to evolve strange anatomical variations on the human form, which make Rubens' fleshy ladies look like advertisements of the famous eighteen-day diet. Just as the current show of German art at the Modern Museum is primarily for those of Teutonic leanings, so these Mexican inventions must rest their case primarily on their relation to the folk-culture and art of ancient Mexico and Yucatan. However, as Mexico is rapidly getting a very comfortable place in the sun mapped out for herself since the Revolution and its subsequent artistic renaissance, these Charlot figures will not be found perhaps as *outré* as they might have been a few years ago. He is a painter of great originality and plastic power, and several of his later canvases are taking on a lighter, more School of Paris look, in some ways resembling the later abstractions and color arrangements of Lurcat. His "Nude Reclining," richly browned like an old travelling bag, brings to mind the famous remark of Delacroix who said he could paint a nude with mud if he were allowed to choose the other colors. Mr. Charlot has just gone ahead with the mud. It is a strange and barbaric composition that gives one pause, although at the same time one cannot help but admire the fullness of form that the painter has achieved. His "Luciana," simple almost to the point of mystic hush, is in decided contrast to these squat Southern beauties, and there are a number of quietly amusing bits of racial play, such as the "Mamma Spanks" from the Barr Collection. The two Tortillera numbers are interestingly painted, and the "Pyramid Builders" argues a new note in the art of this Paris-Mexican modernist. The exhibition is under the direction of Frances Flynn Paine who writes in the catalog: "Jean Charlot's painting carries the feeling of Mexico by poetical equivalent more often than by direct representation. In the paintings of the plateau, his training in the field of murals executed in relation to architecture has left a strikingly monumental quality. His Yucatanian world is a composite of actual observation of the Mayan and close study of their ancient arts through years of archeological training and exploration." Miss Paine is to present a second showing of Mexican art for the two weeks following the Charlot show.

DAVENPORT GRIFFIN

Montross Gallery

Paintings and drawings of the Virgin Islands by Davenport Griffin are on view at the Montross Gallery. This is Mr. Griffin's first one-man show in New York, although his work has been seen in various Chicago exhibitions and in Paris, Pittsburgh, St. Louis and Philadelphia. He has received various prizes and honors, and has been a teacher in the Chicago Art Institute. His work is principally landscape, there being but one figure piece displayed, if I remember correctly. Mr. Griffin is at his best when most concerned with strictly architectural motives and his various views of the jumbled roof tops and narrow thoroughfares of the various island communities. He stresses perhaps beyond the point of spectral harmony the red roofs of the Virgin Islands, although I am unable to say whether they are in reality as virulently red as they are painted here. However, the general picturesqueness of the place comes through in this painter's work, and he understands how to assemble the essential ingredients of an effective landscape.



"THE WHITE GIRL." By WHISTLER
 Loaned by Miss Gertrude Whittemore to the "Pictures of People" exhibition now current at Knoedler's for the benefit of Hope Farm.

RUDOLF H. SAUTER

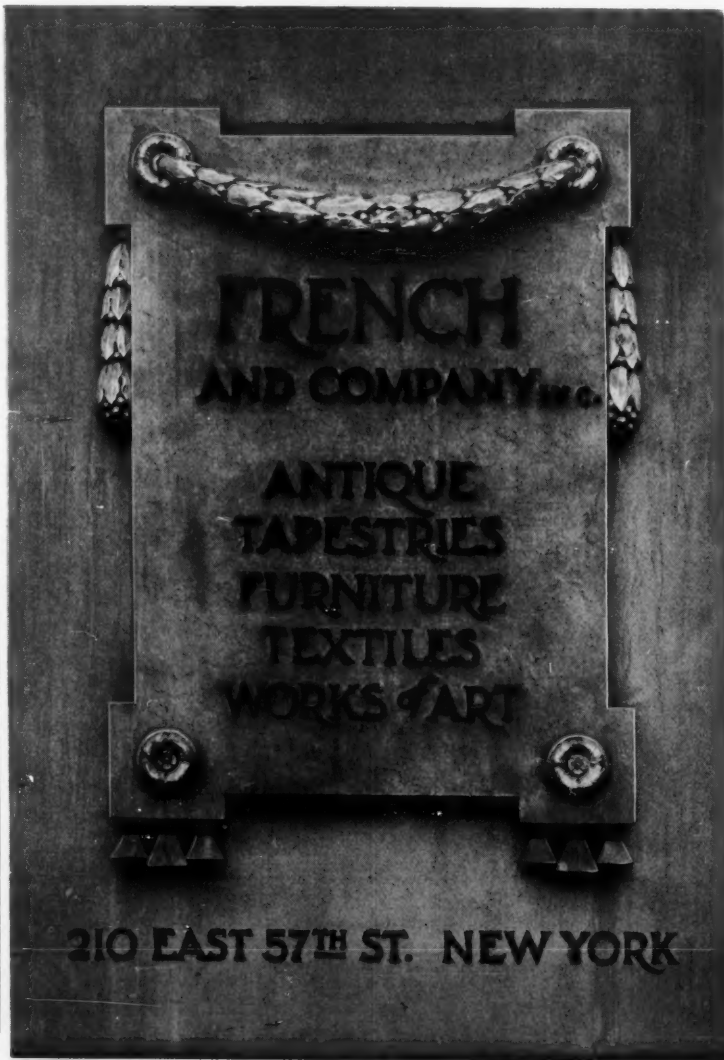
Kraushaar Galleries

Paintings, etchings, drawings and pastels by Rudolf H. Sauter are on view at Kraushaar's until the eleventh of April. A great variety of subject matter is to be found in this exhibition and shows Mr. Sauter a painter of wide capabilities and interests. He is primarily a landscapist, I should say, and ranges about from the towers of Manhattan and the giant cacti of Tucson to the blazing roof-tops of Mallorca and the harbor peaks of Rio de Janeiro. He also exhibits a portrait of Mrs. John Galsworthy, who happens to be his aunt. This is Mr. Sauter's first appearance in New York since his last exhibition at these galleries some two or three years ago.

AMERICAN PAINTINGS

Marie Harriman Galleries

For the second time this season, the Marie Harriman Galleries have issued the call to the younger American painters with reputations more or less in the making to send in work for a collective showing. The present group of paintings, selected from some two hundred entries, makes an interesting display, with many of the items standing out through sheer individuality in either treatment or design. Boris Deutsch, a Los Angeles painter whose work is beginning to be seen in the local galleries—the Delphic Studios showed a striking set of his drawings and water colors some few weeks back—has sent two canvases that argue a signal talent for genre painting. "The Scribe," his study of a Jewish savant, a decorative and well accented piece of painting, is the more effective of the two compositions. His "Head of a Young Girl" is sensitively handled, but dangerously soft in effect. Arthur Faber's group of drawings are worked out in a distinctive style suggestive of the monotype, and he gets interesting results with some sort of split quill. He deals with strange little children, more or less in the way Jerome Myers does. Saul Berman's study of New York in the process of demolition is a well worked out canvas, solid and convincing, and Emil Holzauer sends a striking water color of New York towers and roof tops. Frank di Gioia has a group of individually developed water color studies of Ghetto-like children touched with humor, and Mark Baum has a canvas of Union Square in the early "American primitive" style. Thomas Donnelly sends some typical American landscapes, and George Picken's panoramic landscape of Minnesota fields is one of the best things in the show. Jon Corbino contributes some Redonesque monotypes of flowers, and there are various works by Mark Baum, Florence Cramer, William Agostini, Miron Sokole, Arch Bonge, Louis Ribak, Jean Liberte, Sangree Greer, Arthur Faber, Joseph de Martini, Alice Murphy, Mortimer Borne, Eva Kottgen, Vincenzo d'Agostino and Floyd Wilson.



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**JAY CONNAWAY
ARTHUR MELTZER
J. H. SCOTT**

Macbeth Gallery

Brittany subjects by Jay Connaway, Pennsylvania landscapes by Arthur Meltzer and pastels by J. H. Scott are on view at the Macbeth Gallery, the first two men being regular exhibitors at this gallery, and Mr. Scott, erstwhile director of the Cincinnati Museum, staging a return to his old love of painting. Mr. Connaway delights in the sea as it comes crashing against the Brittany shore, and is an expert at rendering the various effects of rough water cascading over rocks. His large canvas, "Rock Headland," is full of action and is cast in the sombre scheme of Homer, while his "Offshore Gale," equally salty and authentic in mood, is more delicately toned. The Meltzer landscapes, also expert examples of academic painting, have the advantage of a distinctive technique that gives them style and finish. This painter knows how to make one stroke do the work of two or even three, especially in his foreground passages, and he invariably gives a feeling of reach, both in sky and in the stretch of his countryside. The best of his canvases is "Winter Sun," a striking composition filled with cross play of tree forms and sunlight and shadow. It has much the same sort of zest that Bellows brought to his landscaping, and it is happily accented. The Scott pastels are pleasing glimpses of land and sky, records done according to the catalog, for the painter's own pleasure, and expressing the passing phases of nature as seen in his immediate vicinity.

**BEULAH STEVENSON
MACFERGUS COOPER**

Fifteen Gallery

No one could mistake Beulah Stevenson, now showing at the Fifteen Galleries, for anything but a modern, with her child-like Noah's ark arbitrariness with natural form, her dark outlines, her preoccupation with design and her academically modern predilection for somehow strident greens, gritty grayedness and, let us say, an unconventional dissonant blue or pink. Her work is decidedly amusing. Her downright, seemingly juvenile method of annotation is particularly obvious in her water colors and lithographs or in a canvas like "Jail, Fincastel." "Before Supper" and "Before Lunch" stand out as especially humorous with their "American primitive" point of view. But these things are only seemingly juvenile, for not only does Miss Stevenson resolutely segregate the intensity of unsophisticated vision, but she transmutes it and transcribes it with a distinctly advanced sophistication of the modern variety.

T. MacFergus Cooper, on view at the same galleries, is very much alive. He has not even begun to be stereotyped. He has had good sound training in the old fundamentals, but he has taken to heart what the advance guard has so long been shouting and is seeing what he himself can make of pattern and organization and modern conceptions of form. "Peggy," for example, is interestingly wooden when compared with "Doris." "Mains'ls" may be compared with "Jibs and Stays'ls." Then there are "Hodson's Light" and "Light and Power," also for stiff patterns, and "Mechanical Rhythms" with its note of red with gray. "Bill Borham" is a penetrating portrait, the whole work being organized with intensity.

**JOHN WHORF
LOUIS KRONBERG**

Milch Galleries

John Whorf, Boston's "fair-haired boy" and expert water colorist, is back at the Milch Galleries with a set of full-bodied aquarelles that display a mounting pictorial individuality. For several seasons the mantle of Sargent has hung generously from his shoulders, so that certain types of Mr. Whorf's water coloring seemed to stem directly from that dominant figure of last century painting. Now, despite the fact that Mr. Whorf still delights to paint those lovely white Sargentian ships with dappled flanks amid sparkling Southern waters, he has struck out for himself with a new assurance of his own powers. Last season there were evident signs of this assertion of pictorial independence, and it is pleasant to find those signs becoming intensified.

Mr. Whorf's technical mastery is a long acknowledged fact, and something that he is very likely by now quite tired of hearing extolled. He can really do quite extraordinary things with his sables in establishing the sense of water in motion and the play of sun and shade over complicated surfaces. Two river scenes with large areas of sun and shadow moving across a wind-whipped river, are brilliantly carried out. Then he has given us a new set of his bathing nymphs, and any who has painted in this tricky medium knows how seldom a painter captures the look of the nude out of doors with any degree of success. Sargent could do it, and Russell Flint, the English water colorist, in a more restrained

way, has also managed it. But Mr. Whorf seems to toss off these bravura bits as if it was all in the day's work. His compositions are worked out now with sturdier sense of pattern and brushstroke, and while his subject matter seems threatened with a certain sense of illustration, particularly those scenes with horsemen on a sort of Paul Revere marathon, it is at all events the painter's own choice and in no way derivative.

I suggest that Mr. Whorf aim at that kind of patterning Cezanne brought about, where natural fact is made to bend before the painter's will in his search for selective shapes. But this cannot be bodily injected into a man's painting; it has to accrue in the artist's inner consciousness before it can be externalized. But having gone so far and so successfully, Mr. Whorf should be the first to look about for

new worlds to conquer and I have no doubt that he will sense these very conditions before long himself.

Louis Kronberg, also a Boston painter, though maintaining a New York studio for the time being, is also showing recent work at these galleries, studies of the ballet and the theater, long the chosen themes of his painting. A set of delicately worked out patterns for decorative fans is one of the most attractive items in this exhibition. Mr. Kronberg's group of ballet pictures are in the typical vein of his earlier work, while the larger "Osario" illustrates the newer, more modern treatment that has evolved in his more recent Spanish pictures. "The Kursak" with its dancing women is perhaps the most spontaneously conceived of his theater scenes, and another interesting item is his study of Richard Mansfield as Baron Chevalier.

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EUGENE HIGGINS WALT DEHNER

Babcock Galleries

Eugene Higgins is having his first comprehensive showing of etchings at the Babcock Galleries, one that takes in a full thirty years' print-making and that brings out the full flavor of his art. As John Taylor Arms points out in his foreword to the catalog, Mr. Higgins has "never been one to seek self aggrandizement" or to "cater to that element of the public that seeks in art the superficial, the bizarre, or the eccentric." Mr. Higgins' record is remarkably even in tone and technique, there being only a few plates here and there that display a feeling of having been done at an early date. Then, too, Mr. Higgins has kept pretty much to the same sort of subject-matter throughout the long course of his print-making. His peasant types, European in feeling, sometimes suggestive of the people that the French Millet loved to depict, but more often having a strong Gaelic flavor, are too well known to print lovers by now to require any special comment. He has learned a very artful manner of sympathetically setting them off in a rich pattern of light and shade, more often than not making them the central dark spot of the composition sil-

houetted against the light. Although these figures of Mr. Higgins have a full bodied feeling of reality about them, at the same time they seem to belong to some sort of dream-world that the artist has built up for himself. They are realistic and yet they give one a sort of visionary sense of a deep dream. One of the finest of the plates shown is his "The Barge-ment," a striking panoramic composition of great vigor and originality. But in most of the etchings the story of man's burden is the prevailing theme. A recent plate of "Ploughing in Connecticut," while a stirring tale of the soil, gives little feeling of the New England of today. His "Sea Dogs," also a recent print, is another fine and rugged piece of figure composition. The Higgins touch is clear and direct and his style is unmistakable and Mr. Arms is quite justified in his assumption that these prints will continue to be treasured long after much of the work of the day has lapsed into oblivion.

Water colors by Walt Dehner's hand are in another gallery here, brisk, bright glimpses of Porto Rico, the West Indies, and Italy. During the past three years Mr. Dehner has been Director of Art at the University of Porto Rico and the water colors shown here are all of this recent period, done either during college terms or on holidays abroad. "La Perla from the Beach" I should select as the best example of Mr. Dehner's spirited style with this medium, and I also liked his "Fish Wharf, Charlotte Amalia."

VAN DEARING PERRINE

Grand Central Galleries

With a fall exhibition at Montross' already to his credit, Van Dearing Perrine is making his second appearance of the season at the Grand Central Galleries. The phantasy and poetic symbols so characteristic of this artist's work appear once more in the imaginative landscapes, often with dancing figures of children, which predominate in the present show. Technically, these canvases are interesting because of their unusual treatment of light. In one picture, where the sun becomes transmuted into a disk of piercing white, light seems to emanate from the depth of the canvas, thus producing strange intensities of color. In other paintings, foliage and tree forms, done in a rich impasto, suggest the decorative allurements of tapestry.

L. F. WILFORD GARDEN SCULPTURE

Ferargil Galleries

Water colors by L. F. Wilford, paintings by Ryder, Davies and Lawson, prints by various moderns and a group of garden sculpture are the features of the present display at the Ferargil Galleries which make this busy mart a close second to the Art Center for diversified displays of the fine arts. The Wilford water colors are decidedly effective both in style and subject mat-

ter, many of them having been done out in the Taos region. This Kansas painter has been a prize-winner at several of the big water colors bouts—and deservedly—and it is pleasant to see a fuller display of his work. The inner gallery houses a fine group of canvases by Ryder, Davies and Lawson, and the three men make an admirable ensemble. Among the sculptors represented in the timely showing of garden pieces are Betty Burroughs, Evelyn Conway, Louis Conne, Louise Cross, Abastenia St. L. Eberle, Beatrice Fenton, F. Ferrari, C. Paul Jennewein, Paul Herzel, Fausta Vittoria Mengarini, Harriette G. Miller, Roy Sheldon and Nishan Toor.

STUDENT EXHIBIT

College Art Association

It is a fallacy to believe that art in America is city bred. In the current student exhibition sponsored by the College Art Association, there is geographical representation from Wisconsin to South Carolina and from Connecticut to Washington. Approximately one hundred paintings, including oils and water colors are on view and more than one hundred and fifty textiles, wood blocks and other designs lend added interest.

Strange to say, the contribution from the middle west are the most radical in tendency and leave the modernism of the east far behind. This is particularly noticeable among the prints and textiles. Although probably the

most striking block print, "Ballet Dancers," by Helen Talbot of Skidmore, does come from the east, the other outstanding exhibits in this field are from the University of Washington in Seattle. Another outstanding group, from the University of Kansas, includes Lucille Almgren's "Out Where the West Begins," an adventure in abstract pattern, while the work of Mildred Shute stands out in the interesting series of black and white work from the University of Kentucky. A series of Provincetown subjects are also noteworthy.

The excellence of the designs is such that it somewhat overshadows the paintings. However, "Lock Out" by Henry Darnell Maconachy of Yale, which we illustrate in this issue, is strikingly mature in its complete objectivity and skillful statement of a difficult problem. In a fine oil from Brown University, there is a knowing use of perspective and color, while one of the best individual exhibits in the showing is "Man Drawing" by Harry Anderson of Syracuse. A clever water color by Robert I. Lockard is clean cut and intelligent in its interpretation. The Dayton Art Institute leads in sculpture with a very good head in black plaster by Robert Koepnick.

Interesting exhibits of cloisonne jewelry are shown by the Rhode Island School of Design, and jewelry of bold pattern is on view from Skidmore College. Exhibits of great interest are shown by Wellesley and Toledo. The latter is a demonstration of class work including designs and drawings by children from nine to fourteen.



"Rue a Montmartre" by Maurice Utrillo
23 x 30 3/4 inches

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HANDLING THINGS UNSEEN

Down the ages the story of pictorial art has had to do principally with the ends and aims of man, concrete or otherwise. Certain religiously minded painters have soared into empyrean approximations, visioning glories other than terrestrial. A few mystics have captured nebulous fancies that winged their way through troubled, questing minds, but it has remained for own time to get the painter free to handle things unseen, in any general sense of the word. It was the XIXth century Cezanne who braved the wrath of the painting world by establishing a new form of representation that emphasized the elements of pure design. It was the cubist group of the XXth century that gave the *coup de grace* to our supposed need for mirroring our particular corporosity in our art. Something of the biblical creed of the "quickening spirit" began to stir in these adventurous patternists, giving them the impetus to abandon the "flesh that profiteth nothing." Out of this post-war reconstruction has come the new abstractionist phase of painting, with the mighty Picasso leading the pack of innovators into the uncharted realms of the mind.

Where in earlier times a few exceptionally high-strung visionaries touched their palettes to strange and unfamiliar conclusions, today we have quite as a matter of course a thoroughly predicated and accepted band of painters whose pictorial instrumentation and invention runs hand in hand with the tonal modernists of the orchestras. Hand in hand with the Einsteins and Edisons, these painters are looking past accepted modes and cannons of thought into fields of activity that are destined to be far more exciting and rewarding than our own



"ZOLA AND PAUL ALEXIS"

Included in the loan exhibition of "Pictures of People" for the benefit of Hope Farm at the Knoedler Galleries.

By CEZANNE

earthy pastures. We are rising, like the sky-pilots, to a new range of vision, to new elevations that provide a larger and fresher view.

The element of "living geometry" is asserting itself in our modern art, and no matter how disaffecting it may appear at first sight, each year finds a greater, more ready following. As a profound thinker has said, "All original creating contains an element of surprise and prophecy, creating a taste for itself," and this apparently holds true with us today. Because art is becoming abstract it is not to be inferred that it is necessarily wanting in those living qualities which make art endearing and enduring. If there is not something of emotional warmth or spread of soul in the new work, it will quickly sink back upon itself in an innocuous desuetude. But if the quickening ray be there to illuminate these new found reaches of pictorial thought, we have before us indeed the happy prospect of an art quite ideally formed for art's sake and not our own, an art full of fresh surprises, and prophetic in no uncertain way. There may arrive, after all, an art with a message beyond the immediate range of the senses. Let us therefore not be hasty in determining how far our painters may safely enter the field of abstract art, how cautiously they may reach out to handle things unseen.

RECENT BOOKS ON ART

AN HOUR OF ART (In the One Hour Series)

Published by J. B. Lippincott Co.
Philadelphia and London
Price, \$1.00

In this little masterpiece of its kind, Walter Pach has done the "job" that one would have expected of the translator of Elie Faure's monumental four-volume work covering the history of art. And as might have been expected from the author of *The Masters of Modern Art* and of *Ananias or the False Artist*, what he here has to say regarding the modern movements is particularly interesting.

Mr. Pach not only has the judicial temperament demanded by the task in hand—which is nothing short of

tracing in a hundred and some pages the significance of art from the beginning of time—but he combines in himself the two elements that make the artist: a genuine individual responsiveness and the striving for perfection in expression. The first he calls the romantic quality, and the other—that bringing of harmony, unity and completeness into materialization—he defines as the classical method. And every work of art must exhibit both. Consequently, *An Hour of Art* is a work of art no less than any visual expression which meets these requirements. In its organization and grasp, particularly the little book exemplifies the tenets which the moderns have resuscitated.

An hour of art! If the reader is not more or less conversant with art as a record of human experience, from primitive times down to Cézanne and the Cubists, ranging through the Egyptian, the Chaldean, the Greek, Roman, Byzantine, medieval, Renaissance, Hindu, Chinese and other manifestations, it will take much more than an hour to assimilate this compact and stimulating lecture. It is the sort of minutely weighed resumé, on which one would want to take notes, with its immense and up-to-the-minute store of archaeological erudition and its unassailable evaluations, each given its exactly proportioned space—all in rhythmic, consecutive, cleanly hewed English.

What Mr. Pach says about what he calls the "Reign of Error" in art during the past seventy-five years is nearest his heart. In this connection, he talks of the counterfeiters, the plagiarists, who from the middle of the XIXth century "addressed themselves to matters which could be understood by those devoid of any notion of art; patriotic or religious feelings, erotic or humorous conceptions, above all, the enjoyment in seeing reproduced some pleasant sight, that of a pretty girl, a nice landscape, a Venetian canal, etc." Today, "it is the non-realistic men of the latter schools who are followed by the weaklings too poor for creation of their own." He speaks of the increase in the number of artists, "an increase in the proportion of two hundred to one which does not represent a corresponding increase in the talent throughout the world." He thinks most of the excess production is "due to the mentality of men, who like Ananias in the Bible are unable to hold to the absolute faith in their work, which is the first requisite of the artist, though not the only one."

The art of today with its release from the tyranny of the visual "is intent upon essential things," he declares. There is no difference between ancient and modern art. "Art is one, with all its thousand manifestations."—E. W. P.

OBITUARIES

SIDNEY R. BURLEIGH

Sidney Richmond Burleigh, water color painter and an outstanding figure in the art circles of Providence, R. I., died on February 25 at his home on College Street at the age of 77, word has just been received by THE ART NEWS. Mr. Burleigh started his career as a draughtsman at the Brown and Sharpe Manufacturing Co. Later, he studied with Jean Paul Laurens in Paris (1878-9), and from 1897 to 1906 taught water color at the Rhode Island School of Design. At this institution, at the time of his death, he was also a member of the museum committee, a member of the visiting committee in the freehand drawing and painting department and a member of the board of trustees. He was one of the first members of the Providence Art Club, being president from 1905 to 1921, and on the board of managers almost continuously from 1886 until his death. The development of this club, in fact, is due to his vision and interest. He was likewise a member of the Providence Water Color Club, the American Water Color Society, the Salmagundi Club and the New York Water Color Club. His work is to be found in the collection of the Rhode Island School of Design and in the Delgado Museum at New Orleans, and for the Library at Fairfield, Conn., and for the Morris Loan Co. of Providence he has made memorial maps. His last exhibition was held at the Providence Art Club in January of this year, which he attended for a short time each day, having been in an enfeebled condition for some months. In 1904 he received the Bronze Medal given at the St. Louis Exposition for a water color; in 1913 he received the open prize from the Buffalo Society of Buffalo and in 1912 he was honored with the degree of Master of Arts from Brown University. He was born in Little Compton, R. I., where he always maintained a studio, and in 1875 he married Sarah D. Wilkinson, who survives him.

THEODOR WEDEPOHL

Professor Theodor Wedepohl, landscape and portrait painter, died at his studio-home, 54 West Seventy-fourth Street, March 28, after an illness of several weeks, reports the New York Times. His age was 68.

Born in Exter, Westphalia, Germany, Professor Wedepohl studied at the Imperial Academy in Berlin and, when 22 years old, received the academy's painting prize. Later he received its gold medal for portraiture. He studied subsequently in Munich,

Paris and Rome. Kaiser Friedrich III and his son, the former Kaiser Wilhelm II, sat for portraits by Professor Wedepohl, as did many other notables, including royal persons, generals and statesmen.

Among those whose portraits he painted were Emmy Destinn, operatic star; Arthur Nickisch, the conductor; Mrs. James J. Walker, wife of New York's Mayor, and Vilhjalmur Stefansson, the explorer.

He is represented in the National Galleries in Berlin and in the American Museum of Natural History here. He had exhibited at the Paris Salons, Munich, Berlin and Rome and in the Gainsborough Galleries here. The Paris Salon on one occasion awarded to him a gold medal. His landscapes included some of the first ever painted in Iceland, as well as scenes in Germany, especially in the vicinity of the Rhine, and in France on the Riviera. He traveled all over the world, painting as he went. He came here to reside in 1926.

Professor Wedepohl belonged to many art societies in Germany. A widow, Mrs. Anna Wedepohl, and a son, Edgar Wedepohl, of Berlin, survive.

LUCY STANTON

Miss Lucy Stanton, well known portrait painter, died in Athens, Ga., of double pneumonia on March 19 at the age of 55, reports the New York Times.

Miss Stanton's work has been exhibited many times in Paris salons, in the galleries of the Royal Society of London and in Liverpool. Her miniatures have been on view in New York, Boston, Philadelphia, Washington, Atlanta and New Orleans. The medal of honor was awarded to her at the Concord (Mass.) Arts Association's exhibition in 1923, and she received honorable mention at the exhibition in 1925 of the National Academy of Women Painters and Sculptors. Her portrait on ivory of Joel Chandler Harris, now on exhibition in the Uncle Remus Memorial Room at Emory University, is regarded as the finest likeness of the noted Southern writer ever achieved. To this was awarded the medal of honor at the exhibition of the Pennsylvania Society of Miniature Painters in 1917.

Miss Stanton's oil portrait of General Howell Cobb hangs in the Congressional Hall at Washington and another of Chancellor Charles M. Snelting is to be seen at the University of Georgia.

The artist was graduated from Cox College, in La Grange, Ga., with the B. A. degree. Later she studied art at the Ecole Olorossi and the Ecole de la Grande Chaumière and with Lucien Simon, Emile Blanche and M. Koopman. She was a member of many art societies.

Miss Stanton has also been prominent as an advocate of woman suffrage and as a member of the Georgia Peace Society.

FRANK GIBSON

Frank Gibson, a well-known art critic, says the *Morning Post* of London, recently died in St. Mary's Hospital, Paddington, to which he was taken after an accident in the Bayswater-road. He was in his 66th year.

Mr. Gibson was formerly art adviser to the Felton Bequest at the National Gallery of Victoria, Australia, and art adviser to the Commonwealth of Australia. He was also an associate trustee of the Tate Gallery. A native of Melbourne, he was educated at Melbourne University and studied art at the Slade School. He was the author of a "Life of Charles Conder," of "H. Fantin-Latour," and of "Six French Artists." Many articles from his pen have appeared in the "Studio," the "Burlington Magazine," and the "Connoisseur."

Mr. Gibson's quiet, unassuming ways endeared him to all who knew him. It is only a little over a year ago since he lost his wife, who for sixteen years had been a teacher at the Guildhall School of Music.

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An important weave, included in Part I of the great Nemes sale to be held in Munich from June 16-19.

W. Van Dirksen Collection To Be Sold At Lepke's Auction Rooms In Berlin On April 28

By FLORA TURKEL-DEI

BERLIN—Special interest will attend the dispersal at Lepke's Kunst Auktions-Haus on April 28 of the W. van Dirksen collection, for it belongs among the art aggregations which helped to establish Berlin's reputation as an art center. Through Dr. von Bode's aid and advice, a large number of very fine works in the most diverse media and materials were brought together during the two decades preceding the war. Herr von Dirksen's interest centered chiefly in art of the high Renaissance and his sumptuous dwelling provided a worthy setting for these precious objects. Old ceilings, superb antique wainscoting and doors and door frames carved in Italian Renaissance style enriched the interiors.

It is noteworthy that the major part of the collection has been kept intact, only a few objects having been sold previously. The greatest interest centers in the sculpture, among which Italian bronzes are outstanding. Giovanni da Bologna is represented by some of his most famous works such as "Hercules and Lichas," "The Elopement of Dejanira," "Mercurio" and several others. The exquisitely

wrought figure of a Venus is probably by Gianbologna, while a Cleopatra of great artistic merit is also attributed to this master. Dr. von Falke, who compiled the catalog suggests a Venetian artist, Vittore dei Gambelli as author of the group, "Hercules Fighting the Nemean Lion." By Alessandro Vittoria is the "Neptune with Dolphins," a work that dates from the beginning of his career, while two figures, "Venus" and "Adonis," are characteristic of his later style. The collection includes a comparatively great number of inkstands from Padua and Venice. The most conspicuous piece bears the initials "C.D.X." (Consiglio dei Dieci) this proving that it was once used by the body of the decemvir.

Alessandro Vittoria is also represented as a portrait sculptor by a life size bust in terra cotta of his friend Jacopo Palma, the painter. By a hitherto unidentified master is a life-size terra cotta bust of about 1560 which Dr. von Bode acquired. It is supposed to represent a Bolognese scholar. In this group is also a painted terra cotta bust of Pope Benedict XIV, dating from circa 1740, while a bronze after

a Bernini model represents Pope Alexander XI.

Plastic works in wax, of which this collection boasts three note-worthy specimens, are comparatively rare. Two of them—busts of Mary and Christ—are Spanish of the XVIIth-XVIIIth centuries, while the third, representing the "Mourning of Christ," is Florentine of the XVIth century. The ivory sculptures are also very noteworthy. Among the finest pieces is an early XIVth century "Madonna and Child" from the Kann collection in Paris. "Christ on the Cross" between Mary, St. John and four attendants dates from the second part of the same century. From the atelier of the Embriacchi (Venice, circa 1400) comes a casket in wood and ivory in hexagonal shape. The sides are covered with bone plaques cut in various figural representations, while the lid and base are richly adorned with certosina mosaic on the brown wooden ground. Another ivory casket, which also comes from upper Italy, circa 1400, is rectangular and is covered with bone plaques cut in relief with figures of saints and scenes from the life of Christ.

The body of a XVIIth century silver-gilt tankard with lid, of Netherlandish origin, is worked in ivory richly cut in relief. The collection also boasts a group of notable silver objects, among which a portative altar made of ebony and silver, is outstanding. It is worked in four superimposed plaques, each displaying episodes from the life of Christ. The Augsburg craftsman, Matthaus Wallbaum, who worked circa 1600, is its author. Medieval goldsmith work is represented by objects dating from the XIIIth century; ciboria, caskets and plaques in the champleve techniques. A plate signed by Pierre Raymond decorated with scenes from the life of David, is in Limoges enamel. The signature and date "P.R., 1572" is applied on both sides of this specimen.

The Italian majolicas of this collection include especially fine Deruta dishes decorated with women's portraits in blue and finished with yellow lustre. Also noteworthy are a dish, circa 1520, displaying the arms of the Rovere family in the center and a number of highly decorative two-handled jars of the characteristic Deruta shape. Of especially fine execution is

a dish painted with the Triumph of Galatea after Raphael's frescoes, and bearing on the reverse the date and inscription, "1542, Urbino." In addition, there are specimens from Castel Durante, Siena and Faenza.

South German glass panes in brilliant colors are attractive pieces of decoration and several Swiss specimens are excellent examples of the craft.

Among the furniture one finds valuable Italian pieces from the XVth-XVIIIth centuries; credenzas, chests, cupboards, chairs, and tables. One of the most interesting tapestries in the collection is a piece displaying the arms of the Medici family and a Cardinal's hat. It is of Brussels origin and dates from the middle of the XVIth century.

Carpets from Persia and Asia are important features of the sale, the most valuable single piece being an Isfahan rug well known to connoisseurs through many public exhibitions. Medals and plaques include interesting items such as the rare bronze medal executed by Jean Marenne in 1499, representing Louis XII and his consort, Anne of Bretagne.



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Art Institute Victorious in Long Legal Case

CHICAGO.—The Appellate Court of Illinois, First District, sitting in Chicago on Monday, March 23, 1931, delivered a lengthy opinion through Chief Justice Matchett, concurred in by Judges O'Connor and McSurely, which proclaimed a complete victory for the Art Institute. The Appellate Court reverses the decree entered a year ago by Judge William V. Brothers of the Circuit Court of Cook County, which enjoined the Art Institute from constructing or erecting any building or other structure of any kind, nature or description whatever in Grant Park. The Appellate Court not only ordered the decree of the Circuit Court reversed but that a decree be entered in favor of the Art Institute and in conformity with the views expressed in the Appellate Court opinion.

The upper court set forth in its opinion a full and accurate history of Grant Park and of the litigation involving the easement of the property owners, and the origin and growth of the Art Institute. It then reviewed the evidence presented and concluded, in substance, that the various ordinances of the City of Chicago and of the South Park Commissioners, the contracts and agreements between the city, the South Park Commissioners, the Art Institute and the abutting property owners, and the decisions of the Supreme Court of Illinois, all appeared, in every provision, to contemplate the possession of a portion of Grant Park by the Art Institute permanently for the purpose for which the Art Institute was created and with a view to its future expansion and de-

velopment, as the city in which it is situated should expand and develop. The Court further said that it was a

necessary inference from all the evidence presented in the litigation that this was the intention of the respec-

tive parties at the time (1892) that the owners upon Michigan Avenue executed their written consents to the



ONE OF THE ROOMS IN THE FERARGIL-FREUND GARDEN SCULPTURE EXHIBIT
Illustrating the great diversity of charming figures and ornaments to be found in the current showing at Marian Averill Dougherty's, of garden sculpture, arranged by the Ferargil Galleries in conjunction with Karl Freund.

location and construction of the original Art Institute building.

The Court further suggested that there might be incorporated in the decree the voluntary stipulation which the Art Institute made in the trial court, which it expressed and consented to have embodied in any decree that might be entered. These offers by the Art Institute made certain geographical limitations upon its future expansion, which voluntary limitations were to the effect that the Art Institute would not erect any buildings further north than Monroe Street, nor further south than Jackson Boulevard, nor change the frontage limitation of 400 feet on Michigan Avenue, nor extend further east than the West Drive in Grant Park lying some one hundred seventy feet east of the present buildings of the Art Institute, and also that no part of any new structure should be higher than the highest points of the present existing building on Michigan Avenue. The court found that there is no basis for the contention that the present or future Art Institute would in any way obstruct the view or injure the Stevens Hotel Company's property.

This decision of the Appellate Court comes more than two years after the bill for an injunction was filed against the Art Institute by the Stevens Hotel Company. Last summer the case was argued in the Supreme Court at Springfield and that court six months later decreed that as there was no constitutional question involved, nor the validity of any municipal ordinance, nor any freehold of any property owner and consequently the Appellate Court had jurisdiction of the appeal from Judge Brothers' decision.

The opinion of the Appellate Court is one of the most important and beneficial events in the fifty years' history of the Art Institute, and of far-reaching consequence to the cultural life of Chicago and surrounding territory.

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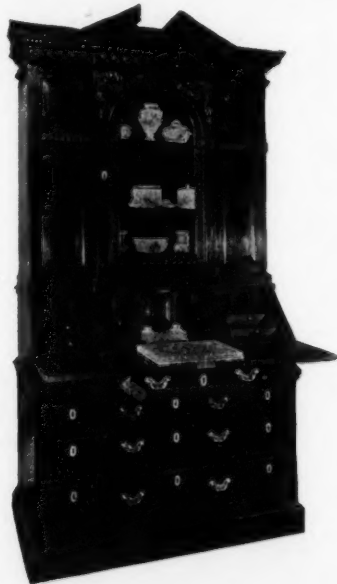
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"PORTRAIT OF ANDREW W. MELLON" By LEOPOLD SEYFFERT
Included in the artist's exhibition now on view at the Grand Central Galleries.

Buffalo Shows Sporting Prints

BUFFALO—Though the efforts of Mrs. Reginald B. Taylor and the Women's Advisory Committee of the Albright Art Gallery, lovers of decorative art, particularly that which has to do with sports, will be given an opportunity in the weeks beginning April 2nd to see an exhibition of sporting prints so popular in England during the XVIIIth and XIXth centuries. Some sixty prints are being hung in the print room on the first floor of the Gallery, a colorful array of pictures of coaching, hunting, steeplechasing, and racing, with a few of fishing and shooting.

The show has been carefully selected so that it represents a cross section of one of the oldest sporting traditions in England. While the prints do not represent great art in any sense of the word, they are intensely interesting because of the decorative value of their rich browns and greens that set off the brilliant reds of the hunting costumes and because they give us an intimate glimpse of the sporting life of an earlier age in England.

For the most part, the artists were portraying scenes common to the everyday life of the time, not formally posed individuals or groups or landscapes interpreted by the artistic eye. In many cases, the painter was himself an enthusiastic participant in the hunts and chases, putting upon his canvas his friends and fellow sportsmen with an eye for the humor, the gaiety, the brutality of what was happening about him.

Thomas Rowlandson, for instance, was one of the earliest to choose this form of artistic expression. A carefree, extravagant rover, he was particularly well suited to depict the hot-headed, boisterous young gallant and the buxom, jovial lass of England during the late XVIIIth century. Boisterous, unrestrained gaiety and laughter predominate. Four of them are included in the present exhibit, "The Dinner," "A Drink at the Inn," "The Chase," and "The Death of the Fox."

Samuel Howitt, a Quaker and brother-in-law of Rowlandson, is also represented by two pictures, fox-hunting scenes. Howitt, whose work somewhat resembles that of his brother-in-law, was at one time a well-to-do rural squire actively participating in the pleasures of the hunt and the chase, painting, etching and engraving as a hobby. The decline of his fortunes, however, forced him to turn to his brushes as a means of living and he was eminently successful as his pictures indicate. Some of his work appeared in the *Old Sporting Magazine*,

which first made its appearance in England in 1792.

Perhaps the most popular of the English painters of sporting scenes was Henry Alken. Alken was a man of considerable artistic attainment, a prolific painter with a thorough knowledge of horses, hunting and steeplechasing in all their phases, so that his pictures show a delicacy of execution not usually found in those of his contemporaries. They teem with color and life, breathing the spirit of the times. Chief among his works in the present exhibit are two series of pictures, one called the "Leicestershire Steeplechase," which includes four prints done in 1829, and another, "The Quorn Hunt," which is made up of eight prints executed in 1833.

Second only to Alken in popularity was Dean Wolstenholme, a friend of Sir Joshua Reynolds, who predicted that he would eventually turn to painting as a profession, and whose prophecy came true about 1800 when the Wolstenholme fortunes were lost. At the age of forty, he went to London to live and paint the scenes of his more prosperous days, when he had himself been an enthusiastic sportsman. For the next twenty-five years he devoted himself to painting, getting his inspiration in many cases from personal experience and in others inspired by the hunting ballads with which he was familiar. There is an appealing quality about his pictures that does not come entirely from their realism although they too have all the sparkling color and vibrant life of the others. He is represented by a set of four fox-hunting plates.—G. S.

STUDENTS' WORK AT GRAND CENTRAL

The Grand Central School of Art opened on March 30 its seventh annual exhibition of student work, and large crowds attended the reception.

Nearly one thousand examples of student work are displayed, filling two of the largest galleries of the Grand Central Art Gallery. The work displayed includes portrait, figure and still life painting, sculpture, illustration, advertising design, costume design and interior decoration.

Awards of medals and prizes will be made later. The jury of awards will consist of members of the faculty, including Edmund Greacen, Howard Hildebrandt, A. N. A., Arthur Woelfle, George Oberteuffer, George Pearse Ennis, H. R. Ballinger, Charles De Feo, Eric Pape, Frank Hazell, Mrs. Anna L. Hilton and Miss Bess Neely.

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BOSTON.—Several appointments to the faculty of the School of the Museum of Fine Arts, Boston, have followed the severe loss within recent months of a number of members long associated with the institution. In October, Frank W. Benson and Edmund C. Tarbell retired after continued service to the school for more than forty years, first as instructors in drawing and painting, and later as members of the school council. In February, the school sustained a further loss in the death of Philip L. Hale, who has been closely identified with every interest of the school for thirty-seven years. More recently Henry Hunt Clark, instructor in design since 1913 and director of the department since 1920, has been called to Cleveland as Director of the Cleveland School of Art.

With the faculty thus depleted by unforeseen circumstances, the council of the school has promptly faced the situation. William James, a former instructor and more recently a member of the council, has been appointed chairman of the council to succeed Mr. Tarbell.

A plan for the future development of the school having been broadly outlined, with emphasis placed on sound training in draughtsmanship as the essential requirement for success in every field of art, the council has invited to the school as instructors in drawing and painting two young men trained in one of the best known institutions in Europe, the Slade School of London. Rodney Burn and R. Guthrie have accepted the invitation and will take up their duties in the autumn. Both are represented in the permanent collections of the Tate Gallery, and both have the traditions of fine draughtsmanship possessed by such distinguished contemporaries as Augustus John and Sir William Orpen, also graduates of the Slade School.

In meeting this unexpected crisis the council has shown a spirit of leadership similar to that which animated the founders of the museum school, the first school of fine arts in Boston. In the broad outline for future growth, the council hopes to meet the present-day challenge for instruction which will lead to fresh and creative effort in every field of the fine and applied arts.



"THE DUKE OF LEEDS"

By MICHAEL DAHL

Recently acquired by the Highland Park Society of Arts in Dallas, Texas, from the Newhouse Galleries of New York

Church Art In Newark Exhibit

An exhibition of religious art including sculpture, vestments, furniture and finely designed sacred vessels has been opened at the Newark Museum, to remain on view throughout April. These treasures come for the most part from Spanish and Italian churches of the XVth to the XVIIIth century, but include various French and Russian objects. Much of the material has been selected from the museum's own collections, some of which is being shown for the first time, and other pieces have been lent by A. S. Drey, Brummer, Demotte, Inc., and French and

Company, all art dealers of New York City.

A loan collection of antique textiles, chiefly Spanish and Italian, is also publicly shown for the first time from the private collection of Mr. Frederic F. Wilkins, of Englewood, N. J., who has brought many of these fabrics to this country from the historic estate in Spain which he has acquired.

A third exhibit is that of church miniatures made by the late Mayor Raymond.

Among the objects of special interest are a XVth century parchment

antiphonarium from Malaga, Spain (a large book containing the notes and Latin words for the singing of the liturgy). It is a bequest from the Reverend Charles Henry Wells estate. Bound in great leather covers with brass corners, it stands upon a high wrought iron lectern of great beauty of design. A wrought iron sacristy gate from Dijon, France, with a refectory table, carved prie-dieu and choir stalls are among the other outstanding pieces of furniture.

In sculpture, a polychrome stone angel from XVth century France comes originally from the collection of M. de Montremy of Cluny. The fragmentary head of a saint, the gift of

George N. Blank, was found in the ruins at Rheims during the World War. In a rosewood carving of a crucified Christ, done by an anonymous French sculptor of the late XVIIIth century, the polychrome figure of the Christ is of unusual modernity and beauty.

Other notable items are a Della Robbia plaque, a terra cotta head of Christ, and a small stained glass window which comes from the Taureilles collection.

Among the ecclesiastical garments are two extremely fine lace cottas, one of Belgian origin, the other Russian, while copes, dalmatics and chasubles of great richness and beauty add notes of brilliant color to the entire exhibit.

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"STUDY OF A RUSSIAN PRIEST"

By BARNEY SEALE

Included in the exhibition now current at the galleries of J. Leger & Son.

A ROMAN BUST AT METROPOLITAN

A Roman portrait of exceptional quality has recently come on the market owing to the dispersal of the collection of Baron Heyl, and has been acquired by the Metropolitan Museum, writes Christine Alexander in the *Bulletin of the Museum for March*. It is a bust to the waist of a young woman with her hair arranged like Julia Domna's and her mantle drawn over her head as a veil. She is a woman in her thirties or thereabouts. Her drooping head, her soft upward glance, and the gesture of her right hand with which she draws her drapery about her, produce an impression of femininity and of gentle melancholy. She bears a general resemblance to Julia Domna, the beautiful Syrian wife of Septimius Severus (A.D. 193-211), but psychologically she has nothing in common with that arrogant and forceful personality. She may therefore be a lady of the brilliant and terrible court of Julia Domna, with a courtier's tendency to resemble the reigning sovereign.

Except for the tip of the nose, which is restored, and some blemishes on the surface of the drapery, the preservation is excellent. There was a hair ornament, perhaps a diadem worked in another material, which is now missing. The marble is white and fine grained, and the flesh is differentiated from the coarser texture of the drapery by a light polish. The eyebrows are plastically indicated; an interesting attempt to imitate the mobility of the living eye is the use of two intersecting drill holes to mark the position of the pupil, a device common in portraiture from Commodus to Gallienus.

The late IInd and early IIIrd centuries marked a great period in Roman portraiture, producing such significant creations as the head in Athens formerly regarded as the earliest portrait of Christ, and the Berlin Caracalla. The singularly lifelike appearance of these works makes the Augustan and Julio-Claudian portraits seem generalized and remote. The newly acquired example has some of the quality of contemporary masterpieces. The face is sympathetically rendered, and the sculptural effect of the draped head and shoulders is an echo of Greek IVth century work.

MANY TO STUDY AT FONTAINEBLEAU

About two hundred and fifty American artists and art students will be registered at the American School of Fine Arts at Fontainebleau for the coming summer session, according to an announcement made by Jacques Carlu, director of the school and professor of architecture at the Boston Institute of Technology. The summer session will begin on June 25th and continue for three months.

The Fontainebleau School, which was founded nine years ago through the initiative of the French Government and the Ministry of Fine Arts, as an outgrowth of the school for American soldiers established in France immediately after the Armistice, occupies the Belle Cheminee wing of the palace of Fontainebleau and students are given free access to the palace collections and grounds. Administration of the school is in the hands of a French committee and the enrollment of students is under the direction of a committee of prominent Americans, among them Mr. Whitney Warren, Mr. Ernest Peixotto, Mr. Welles Bosworth, Mr. Arthur Covey, Mr. Harvey W. Corbett, Mr. William A. Delano, Mr. Howard Greenley, Mr. Ernest Ipsen, Mr. J. Monroe Hewlett, Mr. John Mead Howells, Mr. Edward MacCartan, Mr. Hermon A. MacNeil, Mr. Gari Melchers, Mr. Benjamin Wistar Morris, Mr. Kenneth Murchison, Mr. William Howard Hart and Mr. Ronald H. Pearce.

Professor Carlu's announcement, made at the New York office of the Fontainebleau School at 119 East 19th Street, states that for the coming season in the six branches of the fine arts, namely architecture, painting, mural decoration in fresco, sculpture, decorative arts and interior decoration and etching will remain substantially the same. There will be no change in the faculty of the school. The department of architecture has four professors, M. Gromort, well known architect and author; M. Bray, official government architect for France's buildings of historic interest; J. P. Laux, former professor of architecture in the Carnegie Institute of Technology, and J. Labatut, Prix de Rome student, and teacher of architecture at Princeton University during the winter.

The school of painting is under the tutelage of three well-known French

artists, Despujols, the neo-classicist; Andre Strauss, winner of many French prizes, and Gaston Balande, "the painter of bridges," who is said to have bridged the gulf between Courbet's naturalism and the experimentalism of the Impressionists.

The class in fresco painting, of which the Fontainebleau School is particularly proud, since it is one of the two or three in existence, is under the direction of La Montagne St. Hubert, pupil and assistant of Professor Paul Budouin, who with Puvis de Chavannes, revived the neglected art of true fresco in France. This class practices the technique of the painter of the Renaissance and before,

when murals were executed directly on the wet plaster. During the past two terms students of the fresco class decorated parts of the Hospital of Fontainebleau, in return for which the hospital established an annual prize for fresco students.

Louis Lejeune, winner of the Prix de Rome and member of the jury of the Grand Salon, is in charge of the department of sculpture. He is assisted by Denis Gelin.

The class in etching is taught by Achille Ouvre, considered foremost of the French original engravers now living. He was awarded the Grand Prix diploma at the Paris Exhibition of Decorative Arts in 1925. Among his

best known illustrations are Paul Bourget's "De Profundis" and "La Femme de Pantin" by Piere Louys.

Aside from the daily excursions of the landscape classes to paint in small villages or in the forest of Barbizon, a series of special trips has been arranged for the coming season to visit places of historic and architectural interest in the vicinity of Fontainebleau. Among these are Vaux de Vicomte, Versailles, and a number of famous private chateaux and gardens.

The curriculum of the school is designed primarily for professional artists and advanced students, although provision is to be made for a few beginners.

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Catalogues containing 12 illustrations may be had from the Auctioneers, price Five Shillings each, or may be consulted at the Offices of The Art News, 20 East 57th Street, New York City, and at their agents in Boston, Philadelphia, etc. (For addresses see page 14)

C. A. A. HOLDS ITS ANNUAL MEETING

When the College Art Association held its twentieth annual meeting on Wednesday, Thursday and Friday of the past week, it was the first time in the history of the association that it convened for the conference in its own headquarters. This had been made possible through the generosity of one of the association members, who during the past year provided the premises at 20 West 58th Street where the association is now permanently located.

And not only was there the still current and by far the most comprehensive display yet held by the association of students' work done in colleges and museums all over the country, but there was as well, owing to the cooperation of publishers, a showing of art books in advance of publication dates, which was of great interest to the many visiting members.

This year, likewise, was the first time that each session was arranged according to category. "Methods and Materials for Teaching Art History," which was the topical grouping for the first afternoon, was particularly stimulating not only to association members, but to the large number of teachers who had been especially invited to attend this meeting. The paper by Dr. Clarence Ward of Oberlin College on "The Teaching of the Fine Arts in the Liberal Arts College" was an abstract of his own personal experiences and experiments in teaching, with suggestions for improving the teaching of art courses in colleges, which courses he termed "one of the most recently developed branches of higher education." Dr. Myrtilla Avery of Wellesley who followed had read Dr. Ward's address in advance, and spoke on "Methods of Teaching Art at Wellesley," which institution, although neither a vocational college nor an art school, since 1897 has had two introductory training courses so that "students who wish

to work later in art schools or architects' offices may not be handicapped." Alfred Vance Churchill, Director of the Smith College Museum of Art, spoke of the "concentration policy" employed in that museum since 1920 when it was decided to specialize in the history of the development of modern art from 1793 to 1900.

On Thursday morning "Criticism and Aesthetics" was another unusually provocative general topic, with A. Philip McMahon presiding. Mr. McMahon, it will be recalled, is the author of *The Meaning of Art* recently reviewed in THE ART NEWS. Other writers on aesthetics who spoke at this session were Thomas Munro, now at Rutgers, author of *Scientific Method in Aesthetics*; C. J. Ducasse of Brown University, who wrote *Philosophy of Art*; Helen Huss Parkhurst, whose recent volume is entitled *Beauty*, and B. J. Buermeyer of New York University, author of *Aesthetic Attitude*.

On Thursday afternoon the discussion of "Medieval, Renaissance and

Modern Art History" was conducted in two sections.

In the evening, at a subscription dinner at the Hotel Gotham, three addresses were of special interest. Alfred H. Barr, Jr., Director of the Museum of Modern Art, spoke on "Post-War Painting in Europe." Fiske Kimball, Director of the Pennsylvania Museum, had for his subject, "William Kent's Designs for the House of Parliament, 1732-1740," while Dr. Adolph Goldschmidt of Harvard, whose books on ivories are well known, talked on "Ivory Forgeries," correlating, as it happens, the address in the afternoon by B. C. Heyl of Princeton, whose topic was "The Ivory Forgeries in the Museo Cristiano."

Of special interest to ART NEWS readers would also have been Allan Burroughs' description of up-to-date X-raying of paintings, Mr. Burroughs being the authority on this subject at the Fogg Museum. His address was one of a number given the evening before, that is to say, on Wednesday when the delegates were entertained at the Metropolitan Museum of Art.



"L'AMOUR, LA FOLIE"

This rare and highly prized pair of color prints are included in the American-Anderson Galleries' sale of art from the Stebbins, Andrews et al collections from April 8-11



By JANINET AFTER FRAGONARD

Dr. Rudolph M. Riefstahl, the well known authority on the art of the Near East, at present Research Fellow for the College Art Association, engaged in research in Islamic art, pointed out that the pointed arch and ceramic decoration are completely absent from Seljuk architecture (1070 to about 1300), a considerable number of buildings belonging to which period Dr. Riefstahl has been the first to investigate. His conclusions are that the "Turkish art of Anatolia at the end of the XIth to the end of the XIIth century shows very few Persian characteristics, while in the second period, Turkish art carried on Byzantine and Armenian traditions, but was subject to an increasing influence, which was not only Persian, but also Syrian. The latter conveys a certain number of Western (crusader) elements into Anatolian architecture."

Professor Harold R. Willoughby, Associate Professor of New Testament literature at the University of Chicago, spoke on a "family" of six miniatures of the late XIIIth century which emanate from the Palatine Scriptorium of Byzantium. The Rockefeller-McCormick Codex of the Greek New Testament of which he is co-editor, he stated to be "the most important example known today" of such opulent codices.

Gisela M. A. Richter of the classical department at the Metropolitan Museum gave a talk on the Greek sword sheath recently acquired by that institution, the only example of its kind outside of the Hermitage in Leningrad, about which the ART NEWS reprinted an article by Miss Richter in the issue of February 28. The

(Continued on page 21)

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A CHINESE CORNER IN THE FERARGIL-FREUND EXHIBITION OF GARDEN SCULPTURE

This group is typical of the charm of the current garden sculpture showing, arranged by the Ferargil Galleries in conjunction with Karl Freund, at the galleries of Marian Averill Dougherty.

C. A. A. HOLDS ITS ANNUAL MEETING

(Continued from page 20)

sheath bears witness, she said, "not only to the consummate work of Greek craftsmen, but to the appreciation of their products throughout the ancient world, even among the northern barbarians."

Likewise, of particular archaeological interest was the report at the opening session of Francis Waring Robinson on "Late Roman Gold-Glass Portrait Medallions," a group of some fifty of which was found in the catacombs, and which lack evidence of positive Christian origin. These portrait heads or busts, singly or in groups on circular disks, were made as medallions and not as ornaments for the bottoms of glass vessels. And "they were almost certainly executed in Italy in the presence of the subjects, while technique and impressionistic style would seem to indicate an Alexandrian source."

A. D. McDonald, at present Sachs Fellow from Harvard at Princeton, claimed that the "Bodleian Bookcover is an VIIIth century copy of a Vth century original."

At the same meeting George L. Stout told how the Fogg Museum transfers Oriental wall paintings, of which the dried clay is most fragile and from which the color film is easily scaled or dusted. The surface, he said, is sprayed and "coated with a solution of vinyl ester upon which is glued a facing of paper and cloth. The fragment is then scraped down at the back until only a thickness of about one millimeter remains. It is then mounted on a permanent ground, the facing removed and the excess vinyl ester is dissolved from the surface."

The speakers at the conference not already mentioned were Dorothea C. Shipley, Bryn Mawr; Francis Henry Taylor, the Pennsylvania Museum; Benjamin March, Detroit Institute of Arts; Arthur Burkhard of Harvard; Deane Keller of Yale; Theodore Sizer, also of Yale; Agnes Morgan, Harvard; Daniel V. Thompson, Jr., Yale; David M. Robb, Colgate; Bertha Wiles, Harvard; J. C. Webster, Princeton; Benjamin Rowland, Harvard; Russell Hitchcock, Jr., Wesleyan; and Charles R. Morey of Princeton. Dr. Morey presided at the meeting in the Metropolitan Museum and Dr. John Shapley of the University of Chicago at the dinner in the Hotel Gotham.

Friday morning was given to business, the election of officers, etc., and on Friday afternoon members visited various private collections.

GUELPH CAPSULA FOR PENNSYLVANIA

PHILADELPHIA—An article of medieval goldsmith work from the famous Guelph Treasure, recently lent to the Pennsylvania Museum of Art, remained in Philadelphia when the Treasure left that city last week. Fiske Kimball, the Director, announced that its acquisition by the Museum was made possible by a gift of Dr. Charles D. Hart. It is on view in the new section of the Museum devoted to the art of the Middle Ages which was opened to the public March 16.

It is a silver-gilt relic case or Capsula made at Brunswick in the XIVth century, which at high festivals was worn on its silver chain by the Dean of the Cathedral. On each side are engraved scenes from the life of the Saviour: the Annunciation and the Crucifixion. Inside are numerous relics. This work was formerly the property of the Dukes of Brunswick, being mentioned in an inventory of the Treasure in the year 1482, and is of great beauty of design. It is a worthy companion of the two gold boxes, one the Agnus Dei box of Pope Urban VI, the other a seal box of Charles the Bold, Duke of Burgundy, which form part of the Foule Collection also on view at the Museum.

It is hoped that this is but the first of several gifts which may be made to the Museum of objects from the Guelph Treasure, which itself contains such famous gold objects as the Guelph Cross, the Elbertus altar made about 1150, and the Cupola Reliquary of 1175.

NEW FACILITIES FOR ART DEALERS

Davies, Turner & Company, who specialize in the expert transportation of fine art objects and paintings, are doubling the space of their present warehouse and moving uptown to 887-889 Second Avenue on 48th Street. This five-story, fireproof building with large electric elevator is being specially reconstructed to meet the needs of art dealers. Exhibits can be stored in separate rooms which, due to the convenient location and to the excellent light, both direct and indirect, may be used as additional warehouse showrooms when necessary. This firm, which has had over sixty years' experience in its field, are now prepared to make deliveries of art objects in their own finely equipped vans. The handling of fragile objects is accomplished with the utmost care by specially trained men.

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BERLIN

Rudolph Lepke

April 14-15—The Jaffe collection of furniture, paintings and objects of decorative art.

April 28-29—The von Dirksen collection of paintings and objets d'art.

May 12-13—The Stroganoff collection of paintings and decorative art.

Hall & Graupe

April 24-25—The Wendland Lugano collection.

Hollstein & Puppel

May 4-6—Drawings and engravings from the collection of Count R. d. V.

April 11—Furniture and objects of decorative art.

April 21—Antiquities from the collection of a foreign connoisseur.

May 5—The Richard Kapell collection of paintings and antiquities.

DRESDEN

E. Richter

April 14-15—Paintings, furniture and objets d'art.

LEIPZIG

C. G. Boerner

April 27-28—Durer collection, wood cuts, rare prints from private collections.

April 29—Drawings from the Hermitage.

FRANKFORT

Hugo Helbing

May 5—Art from various museums.

May 6—Antique gold ornaments, paintings.

VIENNA

Glucksellig

April 27-29—Porcelain, furniture, silver, glass, rugs.

MUNICH

Helbing-Cassirer-Muller

June 16-19—Part I of the Nemes collection.

LONDON

Sotheby

April 12—Rare book books and other early printed books.

April 21—Important art library of Mr. Arthur James Sulley.

Christie's

May 5—Important arms and armor, the collection of the late Sir Henry Farnham Burke.

AUCTION PRICES OF THE WEEK

ANDREWS, CLYDE, ET AL.

American Art Association-Anderson Galleries, Inc.—The sale of paintings by noted artists from the estates of the late William P. Clyde, Jane E. Andrews, Mary A. Martyn, Daniel Z. Noorian and from the collection of Mrs. W. S. Munro closed on March 26, with the grand total of \$52,530. Following is a list of the most important items in the sale:—

- 13—"Note in Rose and Silver: Dordrecht," by Whistler; watercolor; L. J. Marion, Agent.....\$2,150
- 14—"Gold and Brown: Dordrecht," watercolor by Whistler; E. Chelsea.....\$1,100
- 15—"White and Silver: Cremerie, Paris," watercolor by Whistler; Mr. E. D. Robinson.....\$1,100
- 29—"George Washington, after the Stuart Athenaeum Portrait" by Thomas Hicks, N.A.; Babcock Galleries.....\$650
- 43—"Child and Guardian," watercolor by Anders Zorn; Mr. J. C. Bergquist.....\$675
- 48—"The Promenade" by Maurice B. Prendergast; C. W. Kraushaar Art Galleries.....\$700
- 57—"Winter Moon" by Bruce Crane, N.A.; H. E. Russell, Agent.....\$750
- 71—"Beatrice de Cusance, Princesse de Santa Croce" by Sir Anthony Van Dyck; Dr. R. Beyer.....\$650
- 115—"La Cathedrale de Verone" by Corot, signed M. V. Horgan, Agent.....\$1,000
- 116—"Corot, 'River Scene,' signed; Mrs. H. Titus.....\$1,125
- 118—"Corot, 'Vieux Pont de Mantes,' signed, painted in 1860-65; Miss M. C. Hurlburt.....\$650
- 120—"Corot, 'Italian Landscape with Ruins,' signed; Miss M. C. Hurlburt.....\$700
- 144—"The Courier" by Adolf Schreyer, signed; Robert J. McKay.....\$1,400
- 146—"Forest of Fontainebleau" by Diaz; Miss M. C. Hurlburt.....\$650
- 147—"The Cottages" by Jakob Van Ruisdael; Miss M. C. Hurlburt.....\$925
- 149—"Madonna and Child with a Landscape," attributed to Gerard David; Daniel Sickles.....\$750
- 154—"The Adoration of the Magi," school of Gerard David, Flemish; XVth-XVIIth century; H. E. Russell, Agent.....\$1,700
- 157—"Wallachian Peasants en Route" by Adolf Schreyer, signed; Mr. R. McKay.....\$1,750
- 158—"A Wedding at Seville" by Jules James Rougeron, French; 1841-1880; signed and dated; Louis J. Marion, Agent.....\$1,100

WOODHOUSE AUTOGRAPHS

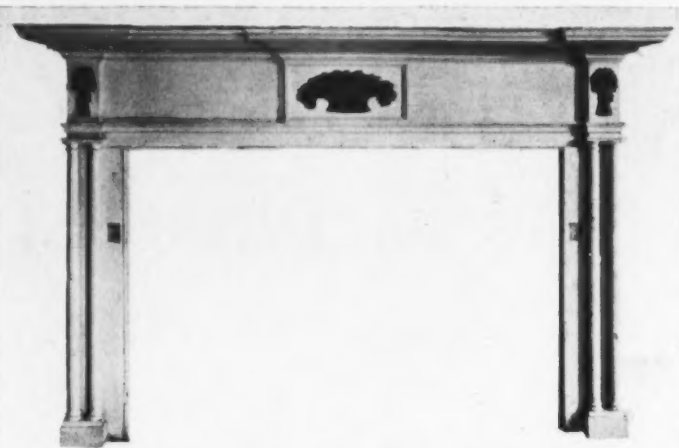
American Art Association-Anderson Galleries, Inc.—Interesting historical autographs from the Henry Woodhouse collection went on sale March 30, bringing a grand total of \$7,056.00. Included in the sale were a complete set of autographs of presidents of the United States, signers of the Declaration of Independence, also records regarding America's discovery, founding and founders, English ad-

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McINTIRE MANTEL, FROM THE SAMUEL L. HAM ESTATE IN PEABODY, MASS.

This example, exquisite both in its proportions and carving is included in the Flayderman sale at the American-Anderson Galleries on April 17 and 18

ministration of the Colonies and British Monarchs who ruled the American Colonies. Of great historical value were the autographs and memorabilia of Franklin, Lee, Lincoln, Penn, Washington and others. Five autographed documents on one sheet, each signed by George Washington while in command of the Virginia forces during the French and Indian war, Winchester, May 5, 1758, were purchased on order for \$950.00.

LA MONTAGNE, ANDREWS ET AL. BOOKS

American Art Association-Anderson Galleries, Inc.—The sale on March 25 of standard sets and desirable books from the libraries of Mrs. Edward La Montagne of Scarsdale, N. Y., from the estate of the late Mrs. Loring Andrews, N. Y. C., and from other sources brought a grand

THE APRIL ISSUE OF THE PRINT COLLECTORS QUARTERLY CONTAINS ARTICLES ON ENGRAVINGS AFTER ALLAN RAMSAY BY KENNETH SANDERSON THE ETCHINGS OF IAN STRANG BY R. A. WALKER AUGUSTIN DE SAINT AUBIN BY ERIC C. FRANCIS AND SELF PORTRAITURE IN ETCHING BY E. L. ALLHUSEN: PRICE FIVE SHILLINGS NET POST FREE OR SEVENTEEN SHILLINGS AND SIX-PENCE PER ANNUM POST FREE OBTAINABLE FROM ALL BOOKSELLERS OR FROM TEN BEDFORD STREET LONDON WEST CENTRAL TWO

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total of \$13,770. A prayer-book printed in 1465 on vellum by the press of Nicolaus Jenson, and bearing the title, "Officium Beatae Virginis Mariae", brought the highest bid. It was purchased on order for \$1,000. Robert H. Dodd paid \$560 for I. N. Phelps Stokes' "The Iconography of Manhattan Island, 1498-1909", on Japan vellum. Keat's "Lamia, Isabella, The Eve of St. Agnes and Other Poems", first edition, London 1820 brought \$520 from E. J. Beyer.

CORRECTION

"The Penitent Magdalen" by Murillo, reproduced in our February 7 issue on the occasion of its presentation to the San Diego Art Gallery, was previously, we have just learned, in the Llano Marescaut collection of Paris.

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**COMING
AUCTION SALES**

AMERICAN ART ASSOCIATION-ANDERSON GALLERIES, INC.

ANDREWS LOOMIS ET AL

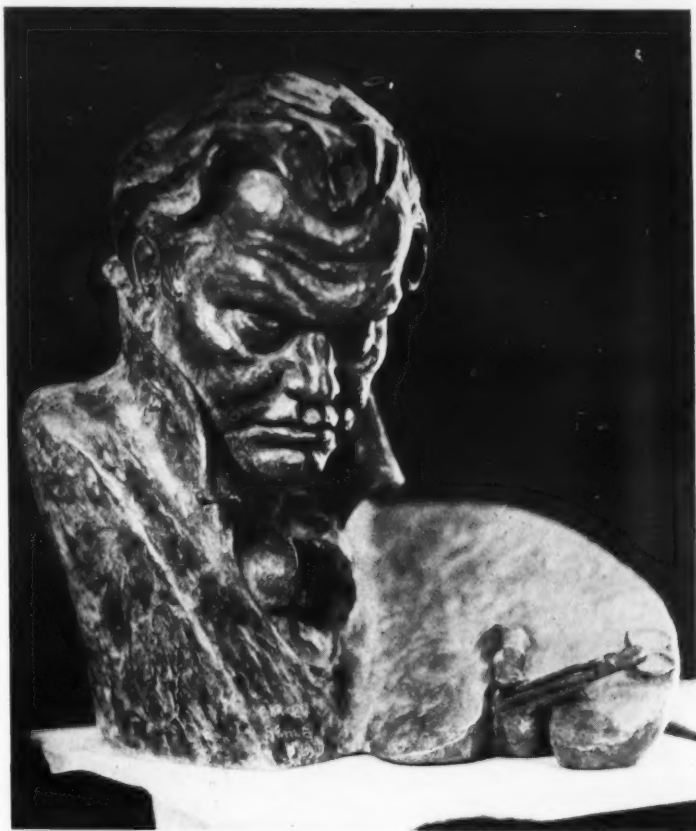
**Exhibition, April 4
Sale, April 10, eve.**

A superb copy of Rembrandt's "Hundred Guilder Print" or as it is sometimes called, "Christ Healing the Sick," will go on view at the American-Anderson Galleries on April 4 in a collection of fine etchings and engravings to be sold on the evening of Friday, April 10. This famous etching by Rembrandt is in the second state before retouching with diagonal lines on the donkey's neck, and has two water marks, one being the crowned shield with fleur de lis. Altogether it is a magnificent impression of the greatest rarity and is being sold from a private collection, Russell W. Thorpe acting as agent.

Fascinating French prints abound in the sale, sold by order of Mrs. Walter Ames Stebbins. Among them are two rarely obtainable color prints of the XVIIIth century, a pair of engravings, "L'Amour" and "La Folie," done in 1777 by Francois Janinet after the paintings by Fragonard, in which the engraver has "transferred with magic felicity" all the charm of the originals. There are a number of other prints by Janinet. His "L'Indiscretion" after Nicolas Lafrensen (called Lavreince) is a brilliant impression finished with aquatint in the gouache manner. His "Annette et Lubin" after Debucourt is also done in the same style, and shows in addition the plate mark on the large margins. Other magnificent impressions in this section are Louis le Coeur's "La Vieillesse d'Annette et Lubin," and Jean Baptiste Mallet's "Le Dejeuner de Fan Fan," after H. N. Van Gorp.

In the Americana section, consisting of engravings from the estate of the late Mrs. William Loring Andrews, appears an early American block print, showing "The Post Office, New York (The Old Middle Dutch Church, Nassau Street)," an unusual and rare view believed to be copied from the Endicott lithograph of the same subject, published in 1845. This old block print on linen-backed paper has a wide ornamental border and is in extraordinarily good condition. John Hill's aquatint, "City Hall (New York)" bears the statement that it was "Drawn by W. G. Wall. Engraved, Printed & Colored by I. Hill . . . Published by Behr & Kahl Decr. 20th, 1826, No. 183 Broadway, New York." It is an original impression with full margins and in splendid condition. It is accompanied by a copy of the Iconophile Society engraving of the same subject by Sydney L. Smith. An unusual line engraving colored by hand is "The City of New York in the State of New York—North America," painted January 1, 1803, by W. Birch, Springland, near Bristol, Pennsylvania.

The etchings and drypoints in the sale, which are sold by order of Mrs. Edward N. Loomis and for the estate of the late William R. Powell, include a good group by Muirhead Bone, in which appears his "The Trevi Fountain, Rome," signed proof, done in 1930. Sir David Young Cameron and James McBey are also well represented. Among the etchings by French



BRONZE BUST OF C. R. W. NEVINSON By BARNEY SEALE
Included in the exhibition now current at the galleries of J. Leger & Son.

artists will be found several examples by Felix Buhot.

Mary Cassatt, Joseph Pennell and Whistler appear among the American etchers, the Pennell group including "Hail America," a signed proof of the original mezzotint. Among the English etchers together with other Seymour Haden's is a signed proof of his "A Sunset in Ireland," original drypoint, second state of three.

ANDREWS BLAKE, ET AL

**Sale, April 8, 9, 10, 11, afts.
Exhibition, April 4**

Fifteen handsome tapestries will go on exhibition at the American-Anderson Galleries, on April 4, in a large collection which will be dispersed in four sessions, the afternoons of April 8, 9, 10 and 11. In addition to the tapestries, the sale will comprise Syrio-Roman iridescent glass; bibelots; damasks, brocades, velvets, and embroideries; paintings; prints and original drawings; netsuke, inro and Chinese porcelains; silver and Sheffield plate; rare Arabic glass; Rhages, Rakka and Sultanabad ware; American furniture and important English and French XVIIIth century furniture and Oriental rugs. The catalog of 954 items in all, is assembled from various sources, including the estates of the late Mrs. William Loring Andrews and Katherine Duer Blake, and the property of a private collector residing in Connecticut.

The tapestries which will be sold in the fourth session, include an important Beauvais example of the

XVIIIth century, "The Story of Procris and Cephalus," superb in color and quality and excellently preserved. "Flora" is a fine Brussels silk-and-gold-woven tapestry of the XVIIIth century, lavishly high-lighted in silk with a fine border. Likewise of the XVIIIth century is a rare silk-and-gold Gobelin tapestry, "Moses and Aaron Before Pharaoh," from the collection of Lindsay Holford, Esq., of London, and thought to be after a cartoon by Raphael.

An important Lille tapestry, after David Teniers III, by Guillaume Werniers, about 1710, is "Le Potager," with the signature "G W" on the border. Its companion piece, "Les Joueurs de Cartes," bears the same signature. A charming Louis XVI Royal Aubus-

son panel, "Le Chasseur et la Paysanne," is inscribed in the selvaie "M. R. D. B. C. C. X." Two tapestries placed at about 1700 are a Flemish type, "Hermes and Pandora," and a Royal armorial piece with the arms of France and Spain. Of the two vendure examples, one is an XVIIIth century Aubusson silk-woven tapestry, and the other is a Lille specimen by Pieter de Pannemaker, about 1725, signed in the selvaie at lower right "P. F. DE PANNEMAKER, with the fleur de lis, the town mark of Lille. Pieter de Pannemaker was the son of the celebrated Andreas de Pannemaker, of the famous family of Flemish weavers, and worked in collaboration with the Werniers family of Lille from whose atelier came the two outstanding tapestries first mentioned above.

In the furniture in the sale, will appear a carved mahogany sofa in the Georgian taste, covered in XVIIIth century needlepoint. Beautiful needle point also appears in a Georgian mahogany armchair, with cabriole legs having leaf-carved knees and club feet. A carved walnut settee has shaped oblong back and three seat cushions, all covered in fine verdure tapestry. Likewise of walnut is the William and Mary upholstered wing chair, about 1700. A Charles II decorated red lacquer cabinet, has an elaborately carved pine stand of a later date. And six fine Louis XV carved walnut side chairs in pavot needlepoint will appear in the third session as three separate pairs.

Fabrics occur in the first, second and fourth sessions, with a gold-needlepointed Genese wine-red velvet cope of the Italian Renaissance in the fourth session. A golden yellow satin brocade hanging, Spanish, of the XVIIIth century and an exquisite petit point panel, "The Queen of Sheba before King Solomon," French, late XVIIIth century, also come up at this time.

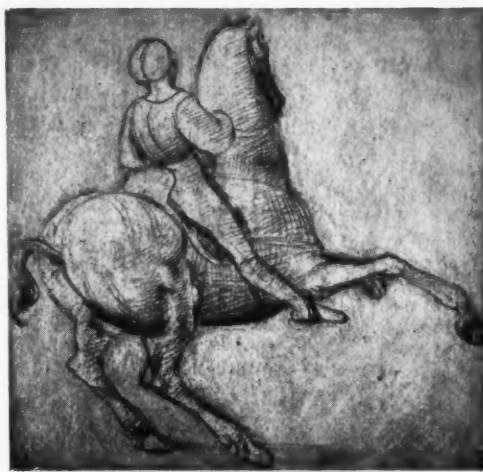
In the section devoted to rare Arabic glass, Rhages, Rakka and Sultanabad ware, are included an iridescent decorated blue glass ewer, Arabic, XIth or XIIth century, and an enameled glass beaker with iridescence, Arabic, Xth century, of trumpet shape and unusual size, very rare, as most of the enameled beakers of this kind which have come down to us are preserved in museums. Two important Rakka items are Mesopotamian vases of the XIth century, decorated with vertical bands. Another important Rakka vase, Mesopotamian, of the same century, is of brilliant turquoise-bluish-green glaze, with earthy incrus-

tations, fine patina and silvery iridescence.

Other items include a jeweled enamel and engraved rock crystal tazza of Spanish early XVIIth century workmanship and a pair of famille rose armorial plaques made for the Dutch trade in the Ch'ien-lung period.

**SALE OF PICTURES
WELL ATTENDED**

PARIS—At the Hotel Drénot on March 18, reports the *New York Herald*, Paris, Me. Henri Baudoin began the four-day sale of the important collection of M. Gaston Migeon, honorary director of national museums. This first session, which was attended by people prominent in the art world and dealers, produced a total of nearly 300,000fr. It comprised engravings, water colors, pastels, drawings, modern paintings and sculptures. Among the more remarkable prints were a proof of Delacroix' "Cheval Sauvage terrassé par un Tigre," which was knocked down at 7,000fr.; "Sunset in Ireland," by Seymour Haden, which reached 6,000fr.; "Le Vieux Fort de Rotterdam," by Jongkind, 6,600fr.; "Sortie du Port de Honfleur," also by Jongkind, 5,500fr. The works of Toulouse-Lautrec included a very fine proof of "Miss Ida Heath Dancing," which went for 4,550fr. A water color by Cross, "Rocher de Saint-Jamet," brought 6,000fr. Among the paintings, a view of the Alps, by Cottet, fell to a bid of 5,200fr.; "L'Oasis de Laghouat," by Dinet, reached 10,000fr. Vuillard's work was represented by thirteen painted sketches, framed, originally forming part of two panels which were cut up. The ensemble produced 76,000 fr. Among them "Enfants lisant" attained 8,600fr., and various studies, a bust of a young woman standing out against a looking glass, a bunch of roses, and a little girl's bust, 17,100fr. A small terra-cotta statuette by Maillol representing a woman crouching down and arranging her hair, reached 7,500 fr., and a bronze group by Rodin of a satyr holding a nymph, 14,300fr.



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"Monsieur Pigalle, here, I am told, my face, but to a is necessary that face, whereas on where its place sunken three in like old parchment which have noth the few teeth parted."

Thus in 1770 Madame Necker group of the p had engaged the tor of the day t Voltaire was liv the necessary s his honor.

Pigalle, the s the journey but getting the ene main in one pos for a sketch. F tunate remark of the Golden C which intereste time, put him that he was le sculptor's dema of the head w to spoil this h his moulder m and left Fern morning, though isfaction of hea al of his effort This original been completel in his *Correspo* that Pigalle m his return to supposed to l peared later i connoisseur V scribed in his cotta with a laurel. This i portrait repro Hesse in whi losopher is lau draped in a ch Voltaire's posi drama.

It took Pig the finished s study made in with a curiou day the statu shrivelled and philosopher b of an old so statue was ception was statue never that its merit later present France where parative secl note that th bare of any e either that o or that the simplicity of omitting the

In 1778, th another por Pigalle for M dame de Pom apparently w century this sight of but Bachaumont taire's) face could only brilliant as cates that philosopher time in the even more s previously v made.

Several y of Voltaire session of a ily. It was e as the pos drapery co their treati bust. This

BUST BY PIGALLE GOES TO ST. LOUIS

By MEYRIC ROGERS

"Monsieur Pigalle is about to come here, I am told, to make a study of my face, but to accomplish his aim it is necessary that I should possess a face, whereas one could hardly guess where its place is. My eyes have sunken three inches, my cheeks are like old parchment stuck on to bones which have nothing to hold on to . . . the few teeth I had left have departed."

Thus in 1770 Voltaire replies to Madame Necker's notification that a group of the philosopher's admirers had engaged the most eminent sculptor of the day to go to Ferney where Voltaire was living in exile to make the necessary studies for a statue in his honor.

Pigalle, the sculptor chosen, made the journey but at first despaired of getting the energetic old man to remain in one position even long enough for a sketch. Finally, however, a fortunate remark regarding the making of the Golden Calf of Aaron, a subject which interested Voltaire much at the time, put him in such a good humor that he was led to acquiesce to the sculptor's demands and a quick study of the head was completed. Fearing to spoil this impression Pigalle had his moulder make a cast immediately and left Ferney secretly the next morning, though not without the satisfaction of hearing Voltaire's approval of his efforts.

This original sketch has apparently been completely lost sight of. Grimm, in his *Correspondance Littéraire*, says that Pigalle modelled another bust on his return to Paris. This portrait is supposed to be the one which appeared later in the collection of the connoisseur Vivant-Denon. It is described in his catalog as being of terra cotta with a head wreathed with laurel. This is identified with a bust portrait reproduced in lithograph by Hesse in which the head of the philosopher is laureled and the shoulders draped in a chlamys out of respect for Voltaire's position as a writer of tragic drama.

It took Pigalle six years to evolve the finished statue from the original study made in Ferney. In accordance with a curious literary quirk of the day the statue was in the nude, the shrivelled and emaciated body of the philosopher being modelled from that of an old soldier. By the time the statue was completed this naive conception was out of fashion and the statue never gained the recognition that its merit really deserves. It was later presented to the Institut de France where it still remains in comparative seclusion. It is interesting to note that the head of this statue is bare of any decoration, which implies either that other studies were made, or that the sculptor returned to the simplicity of his original sketch by omitting the symbolic laurels.

In 1778, the year of Voltaire's death, another portrait was ordered from Pigalle for Monsieur de Marigny, Madame de Pompadour's brother. Though apparently well known in the XVIIIth century this bust has also been lost sight of but a contemporary writer, Bachaumont, says of it that "his (Voltaire's) face was so buried that one could only discover his two eyes as brilliant as carbuncles." This indicates that the portrait depicted the philosopher as he actually was at that time in the last stages of tuberculosis, even more shrunken than eight years previously when the first studies were made.

Several years ago a terra cotta bust of Voltaire was discovered in the possession of a middle class Parisian family. It was evidently of the Pigalle type, as the position of the head and the drapery corresponded closely with their treatment on the lost Denon bust. This portrait, formerly in the



RARE CARPET PERSIA, XVIIIth CENTURY
A fine specimen, included in Part I of the great Nemes sale to be held in Munich from June 16-19

collection of Madame Jacques Gompel in Paris, has been recently acquired by the City Art Museum. In the monograph by M. Germain Bapst this bust has been identified with the later portrait of Voltaire of 1778 and by M. Rocheblave in his *La Vie et L'Œuvre de Jean-Baptiste Pigalle* as a derivative of the Ferney sketch.

Such comparisons as are possible between the Institut statue and this example would seem to be in favor of the latter hypothesis. In the City Art Museum bust Voltaire, while cadaverous, is not yet reduced to a point where his eyes alone are "unburied." The identification of the treatment of the chlamys with that in the extant engravings of the Denon portrait would show a close relation to that version, as it is hardly likely that the same drapery would be used in the bust modelled years later for M. de Marigny. Unfortunately, since both these busts which were well known in the XVIIIth century have disappeared, further effective comparison is impossible.

All authorities agree, however, that the terra cotta now in the Museum's

possession is from the hand of the master himself, which is amply borne out both by the force and delicacy of the modelling and the directness and vitality of the conception. In many respects the present bust has more the aspect of a sketch than a finished model. The marks of the tool are still clearly visible in the coarse clay customarily used by Pigalle. If not the original Ferney sketch, which is quite unlikely, this piece was certainly made when the immediate impression was very fresh in the sculptor's mind and it is not impossible that it is this model rather than the one crowned with laurel that Pigalle made in Paris immediately on his return. Probabilities aside, it is practically certain that it was produced somewhere between the years 1770 and 1778 and is apparently the only bust portrait of Voltaire from the hand of Pigalle that has survived. Its great importance lies not only in that fact but also in that it shows another and possibly a more veracious version of the great Frenchman than the well known Houdon head which is traditionally accepted. The veracity of the Pigalle version is vouched for by contemporaries and certainly the keen and mordant personality radiating from the piercing eyes of this bust seems much more in character than the benign patriarch portrayed by Houdon.

The bust has further importance from the point of view of the collector since as far as is ascertainable only one other portrait, that of Madame de Pompadour, by Pigalle exists in this country, an extremely small representation for one of the greatest scul-

tors of XVIIIth century France. Some time during its later years the bust suffered an accident which broke the head at the neck and damaged the end of the nose. Necessary restorations were fortunately a simple matter and except for one or two other minor scars the statue is in its original condition. Probably subsequent to this accident, the terra cotta has been brought to a light walnut color by a coat of applied pigment.

CHRISTIE'S SELL ANTIQUE SILVER

LONDON.—A collection of silver from various sources was, Messrs. Christie state, sold by them on March 11, and good prices resulted. A Charles II Chamber-candlestick, 1683, maker's mark R.S., with mullet below in a heart, realized £33 12s.—160s. per oz. (Webster); early Irish silver-gilt chalice, inscribed on the foot, "This Chalice was made by George Russell, of Rathmolin, and Ms. Marie Taaffe, his wife, Juni Ano, 1641," Dublin hall mark c. 1640, maker's mark, G. over W., in shaped shield, and a paten, £115 1s. 9d.—155s. per oz. (Grace); a teapot by Richard Gurney and Thomas Cook, 1728, £46 15s.—85s. per oz. (Crichton); a James II tankard, inscribed "Jonathan Finge," 1888, maker's mark, SO, with acorn and mullet below, £122 2s.—120s. per oz. (Comyns). The total was £2,270.

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April 8, 9, 10, 11, afts.—Sale of furniture and furnishings from the estates of the late Mrs. William Loring Andrews and Katherine Duer Blake, with additions from other sources. Exhibition begins April 4.

April 9, aft.—Sale of books (specializing in standard sets) from the library of Mrs. Mary A. Barker of Peoria, Ill., and from other sources.

April 10, eve.—Sale of prints, including Rembrandt's "Hundred Gilder Print" from a private collection, XVIIIth century engravings by order of Mrs. Walter Ames Stebbins, rare American engravings from the collection of the late Mrs. William Loring Andrews, and etchings, etc., from other sources. Exhibition begins April 4.

April 17, 18, afts.—Sale of fine early American furniture collected by B. Flayderman of Boston (including the woodwork of a room by Samuel McIntire, two separate McIntire mantels and a group of McIntire pieces furniture), as well as 400 additional items, among which are examples by Goddard, Townsend, etc., with Aaron Willard clocks, War of 1812 mirrors and old paintings of ships. Exhibition begins April 11.

Wallace A. Day Galleries
16 East 60th Street

April 9, 10, 11, at 2:30—Sale of Chinese art. Exhibition begins April 6.

Plaza Art Galleries
9 East 59th Street

April 9, 10, 11, afts.—Sale of early American furniture together with a few sporting prints, the property of Mrs. F. A. DePeyster, together with books from the library of the late Fanny G. Villard. Exhibition begins Sunday, April 6, from 2 to 5, and continues until date of sale.

Silo Galleries
40 East 45th Street

April 9, 10, 11, at 2—Sale of miscellaneous household furnishings. Exhibitions begin April 6.



"THE DIGGER"

By MAX KALISH

Included in the artist's exhibition, opening April 6 at the Grand Central Galleries.

ART LEAGUE TO OPEN DRIVE

The School Art League, which has an enrollment of more than 18,000 New York City school pupils in its junior branch, opened a membership drive "to insure the continued support of its work for and with the children in the city's public schools."

The art league, which has been functioning for more than twenty years in cooperation with the Board of Education, arranges exhibitions and visits and talks at museums to "give children an awareness, an understanding and an appreciation of beauty."

"THE THREE TREES" FETCHES £680

LONDON—Decorative furniture and objects of art, the property of Major J. A. Morrison, the late Mr. Herbert De La Rue, and other owners, produced £3,151 at Christie's on March 5, states the *Times*. Major Morrison's property included a Chinese emerald green jade bowl and cover, 5 1/4-in. diameter, which made 250 guineas (Nott); and a Queen Anne mirror, in narrow gilt frame, 5ft. high, went for 88 guineas (Smith).

At Sotheby's on the same day Rembrandt's famous etching, "The Three Trees," only state, showing the plate mark, realized £680.

AT UNRESTRICTED AUCTION

April 17 and 18

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A complete Samuel McIntire room removed from the Putnam-Hanson house in Salem. Paneling, mantel, doors, windows, etc. are included. One of the most important pieces of its kind ever offered at public sale. In addition there are more than a dozen pieces either by, or attributed to McIntire, including a set of six dining chairs, a sewing table, a pair of carved sidechairs, and a carved sofa; all in mahogany.

A set of Chippendale chairs once owned by Artemas Ward.

A number of rare mirrors with decorations celebrating naval engagements of the War of 1812. Several superb block-front pieces.

A fine carved wood mantel removed from the room in which Samuel McIntire died at 31 Summer Street, Salem.

The illustrated catalog will be sent
on receipt of one dollar

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Illustrated Booklet

Address Eleanor A. Fraser, Curator

Calendar of Exhibitions in New York

- Ackerman Galleries, 50 East 57th Street—**Old English sporting prints, until May.
- Thomas Agnew & Sons, 125 East 57th St.**—Paintings and drawings by old masters.
- American-Anderson Galleries, 30 East 57th Street—**Egyptian antiquities shown by Khayat, Sunday, April 5, from 2 to 5, through April 18.
- An American Place, Room 1700, 509 Madison Avenue, near 53rd Street—**New paintings by Arthur Dove, through April 11.
- Arden Gallery, 400 Park Avenue—**Garden sculpture, frescoes, furniture and garden accessories of Mayan, Spanish colonial and American Indian inspiration, throughout the Spring.
- Argent Galleries, 42 West 57th Street—**Decorative paintings by Erica Lohmann, April 6, through April 25. Water colors by Elliot O'Hara and sculpture by Brenda Putnam, through April 18.
- Art Center, 65-67 East 56th Street—**Textile designs shown by the Art Alliance of America, art work by students of Syracuse University, paintings by Sir Guy Standing and paintings by the Cyprian artists, through April 11. Mexican crafts, Arts and crafts. Closed Sundays, April 5 and 12.
- Babcock Art Galleries, 5 East 57th St.**—Water colors by Walter Dehner, and prints by Eugene Higgins, through April 11.
- Balzac Galleries, 102 East 57th Street—**Work by Bérard, Berman, Tchelitchev and Leonide, through April 8.
- Becker Gallery, 520 Madison Avenue—**Work by Georges Annenkov, to April 14.
- Belmont Galleries, 576 Madison Avenue—**Primitives, old masters, period portraits.
- Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729—**Paintings by old masters.
- Bonaventure Galleries, 536 Madison Ave.**—Autographs, portraits and views of historical interest.
- Bourgeois Galleries, 123 East 57th Street—**Paintings and drawings by contemporary French artists, arranged by the Galerie Zborowski of Paris.
- Bower Galleries, 116 East 56th St.—**Paintings of the XVIIth, XVIIIth and XIXth century English school.
- Brooklyn Museum, Eastern Parkway, Brooklyn—**Permanent collections. Japanese exhibition. International exhibition of modern tapestries. Indian cashmere and Scotch Paisley shawls. Modern paintings from the collection of Miss Mary H. Wiborg, including work by Picasso, Chirico, Vlaminck, Leger, Madeleine Luka and Natalia Goncharova.
- Brownell-Lambertson Galleries, 106 East 57th Street—**"The Islanders," April 6, through April 25.
- Brunner Gallery, 55 East 57th Street—**Paintings and drawings by Steinlen, through April 18.
- Burchard Galleries, 13 East 57th Street—**Early Chinese bronzes.
- Butler Galleries, 116 East 57th Street—**Currier and Ives lithographs, through April.
- Carlberg & Wilson, Inc., 17 East 54th St.**—XVIIIth century English and French portraits, primitives and sporting pictures.
- Ralph M. Chait, 600 Madison Avenue—**Important private collection of Chinese porcelains.
- Chambrun Galleries, 556 Madison Avenue—**Permanent collection of French paintings. First one-man show in America of paintings, etchings, etc., of Marcel Vertes.
- Charles of London, 730 Fifth Ave. (the Heckscher Building)—**Paintings, tapestries and works of art.
- College Art Association, 20 West 58th Street—**Students' work, through April.
- Contemporary Arts, 12 East 10th Street—**Paintings by Clifford Pyle, through April 18.
- Daniel Gallery, 600 Madison Avenue—**Paintings by Cikovsky, through April 11.
- Delphic Studios, 9 East 57th Street—**Paintings and drawings by Paul R. Meltzer, through April 11. Twenty Hollywood portraits by Cecil Beaton. Mexican art.
- Demotte, Inc., 25 East 78th Street—**Twenty American paintings, selected by Samuel M. Kootz, through April 8.
- Herbert J. Devine, 42 East 57th Street—**Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.
- Marion Dougherty, 142 East 53rd Street—**Art for ancient and modern gardens.
- Downtown Gallery, 113 West 13th Street—**Paintings in oil and water color by Stuart Davis, through April 18.
- A. S. Drey, 680 Fifth Avenue—**Paintings by old masters and works of art.
- Dudensing Galleries, 5 East 57th Street—**Summer exhibition of paintings by Americans, beginning April 6.
- Durand-Ruel Galleries, 12 East 57th St.**—Paintings by Monet, April 6, through April 28.
- Ehrlich Galleries, 36 East 57th Street—**Miniatures by American artists of American subjects, to continue indefinitely. Handwoven linens, through April 7.
- Fenrigh Galleries, 43 East 57th Street—**Art for the garden. Paintings by Elsworth Ford, beginning April 6.
- Fifteen Gallery, 37 West 57th Street—**Paintings by Thomas MacFergus Cooper and Beulah Sternson, through April 11.
- Fifty-sixth Street Galleries, 6 East 56th Street—**Permanent exhibition of frescoes by Gauguin. Eighth annual exhibition of photographs and renderings of work by members of N. Y. Chapter of Landscape Architects and an exhibition of new garden sculpture, until April 15.
- Gainsborough Galleries, 222 Central Park South—**Old and contemporary masters.
- Pascal M. Gatterdam Art Gallery, 145 West 57th St.—**Paintings by American artists.
- Goldschmidt Galleries, 730 Fifth Avenue—**Old paintings and works of art.
- Grand Central Art Galleries, 6th Floor, Grand Central Terminal—**Garden sculpture through April. Work in many mediums, by Charles Chapman and paintings by Leopold Seyffert, through April 11. Sculpture by Daniel Lockwood Rumsey, April 7, through April 18. Work by Max Kalisch.
- G. R. D. Studio, 58 West 55th Street—**Recent work by Hayley Lever, through April 11. From 1 to 6 p. m.
- Hackett Galleries, 9 East 57th Street—**Paintings by Irish artists and contemporary European paintings, through April 15.
- Harlow, McDonald Co., 667 Fifth Ave.—**Recent English and American acquisitions by various publications, throughout April.
- Marie Harriman, 61 East 57th Street—**Paintings by young Americans, through April.
- Heernanek Galleries, 724 Fifth Ave.—**Early Indian art.
- Galleries of Myron Holmes, 7 East 58th Street—**Early American glass from the John Hays Hammond, Jr., collection, assembled by Mrs. W. G. Walker.
- Import Antique Corporation, 485 Madison Avenue—**Antiques and art objects, including importations from the palaces of the former Russian empire and French, English and Italian furniture of the XVIIIth, XVIIIth and XIXth centuries.
- P. Jackson Higgs, 11 East 54th Street—**Authenticated old masters.
- Edouard Jonas of Paris, 9 East 56th St.**—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan F. Choultsse.
- Kennedy Galleries, 785 Fifth Avenue—**"Cries of New York," original drawings attributed to Calyx and original drawings of New York and other American cities by Baroness Hyde du Neuville, through April. Etchings by Webb, April 6 until May 1.
- Keppel Galleries, 16 East 57th Street—**Etchings by Joseph Pennell, April 10 until May 1.
- Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street—**Works of art, paintings, tapestries and antique furniture.
- Kipps Ltd., Fuller Bldg., Madison Avenue at 57th Street—**Water colors by Frederic Soldwedel, scenes of the International cup races, etc.
- Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—**Woodcuts and lithographs by Americans.
- Kleinberger Galleries, 12 East 54th St.—**Old masters.
- Knoedler Galleries, 14 East 57th Street—**Pictures of people (for the benefit of Hope Farm), April 6 through April 18.
- Kraushaar Galleries, 680 Fifth Avenue—**Drawings, paintings and lithographs by Rudolph Sauter, through April 11.
- J. Leger & Son, 695 Fifth Ave.—**English paintings of the XVIIIth century. Paintings by C. R. W. Nevinson and sculpture by Barney Seale, April 9 through May 9.
- John Levy Galleries, 1 East 57th Street—**Old masters and English portraits. Paintings by Jean Chariot, selected by Frances Flynn Paine, through April 18.
- Little Gallery, 29 West 56th Street—**Hand wrought silver by Edward E. Oakes and Margaret Rogers.
- Macbeth Gallery, 15 East 57th Street—**Marines by Jay C. Mawney and landscapes by Arthur Meltzer, through April 11. Work by J. H. Gest.
- Metropolitan Galleries, 578 Madison Avenue and 730 Fifth Avenue—**American, English and Dutch paintings.
- Metropolitan Museum of Art, 82nd St. and Fifth Avenue—**Memorial exhibition of work by Robert Henri, through April 19. Lace and costume accessories, the gift of Mrs. Edward S. Harkness. Gallery H19, through August 31. Prints (selected masterpieces), Gallery K41. Prints acquired during 1929-30. Galleries K 37-40. Furniture and glass, American and European, the American wing, through May 3.
- Michaelyan Galleries, 20 West 47th Street—**Oriental rugs, old tapestries, chenille carpets.
- Milch Galleries, 108 West 57th Street—**Water colors by John Whorf, paintings by Louis Kronberg, through April 11.
- Montross Gallery, 785 Fifth Avenue—**Paintings by Davenport Griffin, through April 11.
- Museum of French Art, 20 East 60th St.—**Degas and his tradition, through April 14.
- Museum of Modern Art, 730 Fifth Avenue—**German paintings, until April 27.
- National Arts Club, Gramercy Square—**Work by members of the New York Water Color Club, through April 25.
- National Art Gallery, Hotel Plaza, 59th Street and Fifth Avenue—**Exhibition of furniture and objects of art.
- J. B. Neumann, New Art Circle, 9 East 57th Street—**Paintings by Max Beckmann, through April.
- Newark Museum, Newark, N. J.—**French applied design and art and an exhibit tracing the history of Newark. Ecclesiastical art (sculpture, vestments, altar vessels and furniture), until May 1.
- Newhouse Galleries, 11 East 57th Street—**XVIIIth century portraits and landscapes.
- New School for Social Research, 66 West 12th Street—**Work by young American artists.
- Arthur U. Newton, 4 East 56th Street—**Paintings by old and modern masters.
- New York Public Library, 476 Fifth Ave.—**New York today and yesterday (Vernon Howe Bailey and W. H. Wallace). Views of American cities.
- Frank Partridge, 6 West 56th Street—**Old English furniture. Chinese porcelains and paneled rooms.
- Portrait Painters' Gallery, 570 Fifth Ave.—**Group of portraits.
- Frank K. M. Rehn, 683 Fifth Avenue—**Paintings and drawings by John Carroll, beginning April 6.
- Reinhardt Galleries, 730 Fifth Avenue—**Portraits of Americans by Boutet de Monvel, Sorine, John, Orpen, Foulta and Van Dongen, through April 11.
- James Robinson, 731 Fifth Avenue—**Exhibition of old English silver. Sheffield plate and English furniture.
- Roerich Museum, 310 Riverside Drive—**Contemporary German art, through April 11.
- Rosenbach Galleries, 202 East 44th Street—**Antiques and decorations.
- Schultheis Galleries, 142 Fulton Street—**Paintings and art objects.
- Schwartz Galleries, 507 Madison Avenue—**Marine paintings and fine prints.
- Scott Fowles, 680 Fifth Ave.—**XVIIIth century English paintings and modern drawings. Paintings, drawings and rare bronzes by Rodin, Epstein and Desplau.
- Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—**Works of art.
- Jacques Seligmann Galleries, 3 East 51st Street—**Works of modern art, an early XVIIIth state bed, through April 21.
- Silberman Gallery, 133 East 57th Street—**Paintings, objects of art and furniture.
- Societe Anonyme, Inc., Band School, 7 East 15th Street—**Old paintings lent by the Metropolitan Museum, and water colors by Burliuk, Lissitzky, Picasso, Stuart Davis, Herman Post, Klee and others. A model of "Dymaxio N. House 4 D," by Buckminster Fuller.
- Marie Sterner, 9 East 57th Street—**Mixed summer show of American and foreign paintings, beginning April 6.
- Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—**Greco-Buddhist and Gothic-Buddhist sculptures.
- Valentine Gallery of Modern Art, 49 East 57th Street—**Summer show of modern French paintings.
- Van Diemen Galleries, 21 East 57th St.—**Dutch and Flemish paintings, through April 14.
- Vernay Galleries, 19 East 54th Street—**XVIIIth century cabinets, commodes and desks in mahogany and satinwood, mirrors, mantelpieces, wall lights.
- Wanamaker Gallery, an Quatrieme, Astor Place—**American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.
- Weyhe Gallery, 794 Lexington Avenue—**Hogarth's engravings, April 6, through April 18.
- The Weston Galleries, 122 East 57th Street—**Antique and modern paintings.
- Wildenstein Galleries, 647 Fifth Avenue—**Paintings and water colors by Regina zu Stolberg, Heinrich XXXIII Reuss and Purcell-Jones, April 8, through April 29.
- Yamanaka Galleries, 680 Fifth Avenue—**Works of art from Japan and China.
- Howard Young Galleries, 634 Fifth Ave.—**Specially selected group of old and modern masters, throughout April.
- Studio of Serge Yourievitch, 130 West 57th Street—**Recent sculpture by Yourievitch, until May 1, except Sundays.

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TOLEDO

The museum recently exhibited a selected group of Oriental rugs, all of which are owned in Toledo. This showing was held in cooperation with a committee of Toledo rug owners and connoisseurs, appointed by the director, of which Mrs. Grove Patterson was chairman. The other members of the committee were: Mrs. Roy Williams, Mrs. Harry A. Kittredge, Mrs. H. G. Pamment, Mrs. W. T. Ayers, Mrs. M. O. Baker, Mrs. Herold M. Harter, Mrs. Richard S. Barrett and Mrs. George Bradford. About sixty rugs were shown, embracing various types from the five important areas in the Near and Far East, which have become famous in rug fabrication; namely, Persia, India, Asia Minor, the Caucasus, and Central Asia. Of these five groups, Persia comes first, because there the rug was first developed as a fabric of artistic excellence; then India, because of its close affiliation with the best rug fabrications of Persia; next Asia Minor, because of its many rug centers from which come the marvelously beautiful prayer rugs seen in museums and private collections but not often used in the Occident for home furnishing; and finally, the Caucasus and Central Asia, because of the interesting geometric patterns produced there.

The catalog for this exhibition constitutes an invaluable aid to those who have Oriental rugs in their homes and those who would like to acquire them.

During the month of April, the Thirteenth Annual Exhibition of the work of Toledo artists will be shown. This exhibition is held under the auspices of the Toledo Federation of Art Societies, including the Tile Club, the Toledo Women Artists, Toledo Women Artists' League, Artkian, Museum School of Design and the high school art instructors. The exhibition is open to all artists living in or within fifteen miles of Toledo and to former residents.

BOSTON

The important collection of drawings by John S. Sargent in the Museum of Fine Arts, Boston, has recently been rounded out by a gift of fifty additional examples, many of which date from the early years of the artist's career. These, together with a similar group presented to the Fogg Art Museum and twenty given simultaneously to the Corcoran Gallery of Art, are on view this month at the Boston Museum. The drawings extend over the whole career of the artist and illustrate the variety of his interests and the development of his extraordinary technique as a draughtsman.



"LOCK OUT" By HENRY DARNELL MACONACHY OF YALE
Included in the current student exhibition sponsored by the College Art Association.

CINCINNATI

A series of etchings by Seymour Haden is on exhibition at the Cincinnati Art Museum to continue throughout April. These prints, collected by the late Lloyd W. Bowers of Washington, D. C., are exceptionally fine and are one of the important groups in the well known collection of Mr. and Mrs. Robert A. Taft. XVIII century German prints, XVII century Dutch prints from the same collection are also on view. Furthermore, the Museum has re-hung the exhibition of early Italian and German works lent by Mr. Edwin A. Seasongood of New York. This showing is of unusual quality and in its diversity and completeness furnishes an admirable opportunity for study to both students and connoisseurs. The graphic work of Jean Francois Millet, recently given to the Museum by Dr. Allyn C. Poole, which includes rare woodcuts, lithographs and etchings, is also on exhibition. The middle of April a large collection of prints by Jacques Callot, lent by Mrs. James H. Perkins, will be shown.

Current events of more than passing interest include the lace collection which has recently been put on view.

ROCHESTER

Selected for the most part from recent exhibitions in New York City and augmented by loans from the Phillips Memorial Gallery, the exhibition now on at the Memorial Art Gallery comprises the work of eleven Americans and a spirited group of drawings by Picasso.

Although the reflections of the School of Paris and especially of Cezanne are undeniable, these Americans are a group of individualists with distinctly personal reactions to the visual stimuli of color and form. Alexander Brooks, who was recently honored at Carnegie International, and who is featured with a large one-man group, is a painter's painter with little literary or philosophical content in his work. Except for the "Haunted House," which has an element of psychic portraiture in the descriptive details chosen and in the foreboding mood of dour color and sinister tonality, his subjects seem to be casually chosen from an immediate domestic foreground—still life ensembles, informal portraits, stoves

and window panoramas, objectively recorded in terms of plastically sensed form and beautifully related color.

Other unacademic contemporaries whose work is included are Max Weber with "Still Life Distributed," Barnard Karfohl with "Three Seated Figures" and Marsden Hartley with "Grapes." Gifford Beal, Glenn Coleman, Stuart Davis, Stefan Hirsh, Morris Kantor, Walt Kuhn and Sidney Laufman are the other painters represented.

CHICAGO

The Chester H. Johnson Galleries recently held an exhibition of the work of John Storrs. Seventeen paintings were shown, covering a wide range of subject matter.

A group of paintings, water colors and etchings were on view at the Carson Pirie Scott & Co. Galleries during the month of March.

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